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TOWERING ART OF CHALIAPINE HOLDS METROPOLITAN THROG IN THRALDOM AND REVITALIZES "BORIS GODOUNOFF"

Reappearance of Russian Bass at Opera House Results in Memorable Triumph that Contrasts Sharply with Lack of Success Fourteen Years Ago—Portrait of Crime-Haunted Czar Is One of Overwhelming Power—Audience Stirred to Caruso-Night Demonstrations—Revival of "Ernani" Notable for Resplendence of Mountings—Danise Substitutes for Ruffo, Whose Début Is Postponed—First "Parsifal" of Season—Marie Jeritza a New "Santuzza"



CHALIAPINE, a Prometheus unbound, stands revealed to New York in all the glory of his flaming art. His first American "Boris Godounoff" will be remembered as one of the purple patches of the Metropolitan's long and regal history. It confirmed all that has been said of it abroad, it swept away the prejudices and doubts that have existed in Manhattan since the giant Russian's earlier visit, and it towered over a week of opera otherwise notable for a resplendent revival of Verdi's "Ernani," which returned to the Metropolitan repertoire after an absence of eighteen years, the first "Parsifal" of the season, and, among the several repetitions of operas already sung, for a new and striking *Santuzza* in the very vivid person of Marie Jeritza.

If basses were tenors, it could be proclaimed that Caruso's successor has been found. Feodor Chaliapine, who made the first of two special appearances at the Metropolitan Friday evening, Dec. 9, in the title rôle of "Boris Godounoff," his most celebrated operatic achievement, might don the mantle, if the old distinction between the high voice and the low could be eradicated.

New Yorkers paid ten dollars, plus war tax, for the usual seven dollar seats, to revel in the discovery Europeans had made long before them. With standing room proportionately higher, so that the admission privilege of itself cost \$3.30, only the capacity of the opera house limited the number of those who were willing to add a measure of physical discomfort to an unusual outlay, in supplementing the occupants of the Metropolitan's 3500 chairs.

Hundreds Are Turned Away

Hundreds, in fact, were turned away; some of them after they had stood in line for hours, only to find on their arrival at the box-office window that they were too late to purchase the right to stand another three and a half hours inside.

No one need wonder, after this performance, why Europeans have dubbed Chaliapine "the Caruso of the basses." He is the Betelgeuse among the stars of opera to-day. It seems not too much to say that he would have and hold a Caruso-like popularity if he would remain at the Metropolitan. From the angle of New York's opera, it seems almost unthinkable that he should return to Soviet Russia, after a lone repetition of "Boris," to be isolated there and perhaps never to visit this country again. Friday night's huge audience could scarcely have been more demonstrative if the lamented king of tenors himself had been before them. It mingled shouts with the din of its 4000 pairs of hands. It recalled the giant Russian before the curtain more than a score of times. It would not leave at the opera's end until he had come back without his make-up—no longer the black-bearded werewolf of medieval history, but a blond giant with the smiling face of a radiantly happy boy.

Society, as represented by the box-holders—among them Otto H. Kahn, the chairman of the Metropolitan's board of directors—paid Chaliapine the tribute of

quite generally remaining until the end; something new in the "Boris" performances of recent memory. It was an extraordinary triumph, the more so in view of the very moderate success which attended Chaliapine's earlier engagement at the Metropolitan, and the more or less open hostility then manifested toward him in some quarters, both in front of and behind the curtain.

Times have changed since 1907, and perhaps so, too, has Chaliapine. If he had appeared in "Boris," instead of (or in addition to) the rôles he sang in 1907 (the title part in "Mefistofele," *Don Basilio* in "The Barber," *Mephistopheles* in "Faust," and *Leporello* in "Don Giovanni") the story of fourteen years ago might have been a different one. At any rate, the Moussorgsky music-drama might have been cut to his measure. He seems to live, rather than sing and act, the part of *Boris*.

Superb Embodiment of Title Rôle

New York has known but one other *Boris* in the eight seasons that have passed since the work had its first representation in America. Adamo Didur has limned a vivid and gripping picture of the self-flagellated czar. But it remained for Chaliapine to exhaust the possibilities of the two really thrilling scenes, that in which the apparition of the murdered *Dmitri* confronts the unnerved monarch, and the concluding one in which occurs the agonized death of *Boris* after his touching farewell to his son.

Vocally, *Boris* is not a part to disclose the power and beauty of Chaliapine's noble organ, though it does bring into play all his skill in tone-coloring. Friday night, there were some beautifully sung phrases in the Cathedral scene. These had a baritone rather than a bass quality. Again, in the lacerating farewell,

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FLORENCE EASTON

Ability to Sing Either Dramatic or Lyric Rôles, a Remarkable Memory and Readiness to Step Into Any Part on Short Notice, Have Combined with Her Beautiful Voice and Intelligent Acting to Place the Soprano Among the Foremost Artists of the Metropolitan Opera House (See Page 44)

Mme. D'Alvarez Was Not Dismissed; Miss Garden Denies Reported Discord

VIGOROUS denials were issued during the week, following the publication in *MUSICAL AMERICA* of statements from Chicago relative to the Chicago Opera Association and certain of the personnel of that organization. Protests were made by Daniel Mayer, as manager of

Marguerite d'Alvarez; by Mary Garden, general directrix of the Association, and by Rosa Raisa, in the following terms: To the Editor of *MUSICAL AMERICA*:

I was amazed to read on the front page of your issue of Dec. 10, an article signed by Emil Raymond purporting to give information regarding several artists of the Chicago Opera Association, in which the following sentence was incorporated: "Marguerite D'Alvarez has been paid for the performances of *Dalila* called for in her contract and dismissed."

As neither Mme. D'Alvarez, nor myself as her manager, had had any official intimation to this effect and I personally knew that the statement that she had

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Boston Hails D'Indy's Return After Sixteen Years

French Composer Shows Predilection for Early Classics in Program as Guest Conductor with Monteux Forces—People's Symphony Makes Progress—Society of Singers Present "Tales of Hoffmann"—Cecilia Society Gives "Damnation of Faust"—Galli-Curci, Rachmaninoff and Many Local Artists Appear

BOSTON, Dec. 12.—Vincent d'Indy, eminent French composer, was the guest conductor of the Boston Symphony in its eight pair of concerts, on Dec. 9 and Dec. 10. It was not the first appearance of Mr. d'Indy in Boston, for in 1905 he was likewise guest conductor at a pair of Symphony concerts, and also played at a chamber concert devoted to his own compositions. Mr. d'Indy's predilection for the early classics was reflected in the choice of his program, the

serene nature of which contrasted markedly with the brilliant and colorful programs which have characterized the régime of Mr. Monteux.

In his unostentatious manner and with a calm lucidity, Mr. d'Indy presented Mozart's Evening Serenade in D; de Lalande's "Music While the King Dines" and Bach's Concerto in D for piano. In the last work, Bruce Simonds was the soloist. The prevailing atmosphere of soothing serenity was maintained through the concluding part of the program devoted to the conductor's newest composition, "On the Shores of the Seas," which was recently given its world première in New York. Occasional flashes of vibrant splendor illuminated the four reflective tonal sea pictures which constitute this new symphonic poem. The respectful reception tendered Mr. d'Indy and his composition testified to the deep esteem in which the dignified French composer is held by Bostonians.

The People's Symphony, under Mr. Mollenhauer, held its regular weekly concert at the Arlington Theater on Dec. 4. Dvorak's Symphony, "From the New World" and Goldmark's "Sakuntala" Overture were the purely orchestral contributions to the program. These the orchestra played with a revealing skill and a greater finesse, which it has developed under Mr. Mollenhauer's skilful guidance. The soloist with the orches-

tra was Mischa Muscato, Boston violinist, who was heard to excellent advantage with the orchestra last season. This year he chose the Vieuxtemps Concerto in A Minor, which he played with the fine musicianship that has always distinguished his playing, revealing warmth of tone, a suavity of phrasing and a facile technique.

Mme. Galli-Curci returned to Symphony Hall on Dec. 4 for the second time this season, and was welcomed by the usual large attendance, including hundreds of standees and stage occupants. Her ingratiating charm of manner was again manifest and she stirred her audience to unbounded enthusiasm. Her program consisted of the usual coloratura arias and lyric songs, impeccably sung and interpreted. Homer Samuels accompanied with grace and skill.

Present "Tales of Hoffmann"

The Boston Society of Singers capably presented Offenbach's "Tales of Hoffmann" during the week commencing Dec. 5, at the Arlington Theater. A feature of several of the performances was the histrionic and vocal ability of Helen Allyn, who essayed the three successive rôles of *Olympia*, *Giulietta* and *Antonia*. At other performances the three rôles

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PRESIDENT HARDING AIDS CARUSO FUND

Praises Aims of Memorial in Accepting Honorary Chairmanship

President Harding last week accepted the honorary chairmanship of the Caruso Memorial Foundation, and commended the movement in a letter sent to Paul D. Cravath, president of the National Committee of the organization, the chairman of which is Dr. Antonio Stella. President Harding wrote as follows:

"Your letter of Dec. 6, outlining the plans of the Foundation for extending help and encouragement to young American musical artists, has very much impressed me. I cannot but feel that such a Foundation would be the most practical and effective method of testifying a national interest, not only in the great Caruso, but in the perpetuation of the best forms of art. I am therefore very glad to accept your invitation to become Honorary Chairman of the Foundation. "You will realize, of course, that my contributions to your efforts will necessarily be of a very nominal character, on account of complete absorption in public business here, but it is a pleasure to give this much testimony of my approval of what you are doing."

The Foundation has already received numerous promises of support. The Order of Sons of Italy in America has recommended the co-operation of lodges throughout the United States, according to a recent statement by Stefano Miele, former National Master of the order.

WEINGARTNER TO MARRY

Engaged to Betty Kalich, Actress, Who Will Be His Fourth Wife

Felix Weingartner, Austrian conductor and composer, is to wed Betty Kalich, Dutch-English actress, the engagement having been announced, according to a cable dispatch from Berlin in the New York *Herald*. Miss Kalich, who is now in Berlin, appeared in the cast of "The King" with Leo Ditrichstein. Weingartner has been married three times. Marie Juillerat became his wife in 1891; then in 1903 he married the Baroness Feodora Von Dreifus, and, after a divorce from her, Lucille Marcel of New York, singer, in 1911, who died in June last.

Value of Caruso's Estate Approximately Estimated at \$1,327,500

The official estimate of the estate of Enrico Caruso was announced on Dec. 8 as 30,000,000 lire, or approximately \$1,327,500, at present rate of exchange. According to a Rome dispatch to the New York *Times* one-half of this amount has been placed in a bank in trust for Gloria Caruso, the late tenor's daughter, and the other half is to be divided between the widow and the artist's sons. The fortune, with the lire at par value, would amount to \$5,790,000.

Mary Garden Strongly Denies Report of Any Dismissal

[Continued from page 1]

been paid for the eight performances called for in her contract, was untrue, I telegraphed immediately to Miss Mary Garden and am in receipt of the following reply:

"Article perfectly ridiculous and am greatly surprised that you should find such trash worth your notice and am writing.—Mary Garden."

In addition I want to call your attention to the following excerpt from a telegram received to-day from Miss Garden by Rufus Dewey, the Eastern press representative of the company:

"I have small time or intention to deny in detail all the silly rumors and gossip emanating from sinister sources. D'Alvarez continues to fill her Chicago engagement and will open with Muratore at the Manhattan Opera House, New York, Jan. 23 in 'Samson and Delilah.' Tito Schipa will sing with Galli-Curci in many of her Chicago appearances beginning Dec. 20 in 'Traviata.' Rosa Raisa was never in more brilliant voice, and is not only making thousands of new friends but will go with us happily on our transcontinental tour. Charles Marshall repeated his success in 'Otello' and will sing it again Wednesday to a capacity house. If any of these artists are discontented they have not revealed it to me in daily meetings at the theater. We have a large company and no sane artist can expect to sing every other day. Last week, in addition to exceeding by \$7,000 any previous week's receipts in the history of this company, we also added 1142 new permanent subscribers, making 6000 in all. Under the circumstances I beg to be excused from denying each day the fresh crop of weed rumors."

DANIEL MAYER.
New York, N. Y., Dec. 12, 1921.

AID FOR RHEIMS SCHOOL

Contributions of American Friends Reach \$10,000

A report by Mrs. George Montgomery Tuttle on the activities of the Society of American Friends of Musicians in France, made public this week, reveals the aid the organization has extended to Director Jules Hansen of the Rheims Municipal Music School during the last three years. The school itself, as well as Director Hansen's residence, was practically destroyed by the German bombardment.

Soon after the armistice, when the first citizens were beginning to return to the city, Director Hansen appealed to the society for aid and received \$4,000 with which to re-establish his work, employ his old professors and buy printed music. The school was held at night, since available buildings were all occupied during the daytime, and Director Hansen took up his residence in the one habitable room of his house. The school continued to increase in size until it had a capacity enrollment of 275 students. Four hundred more have signed applications for admission but cannot be taken care of until more money is forthcoming.

Besides the \$4,000, Henry Harkness Flagler contributed to the school \$3,120, the entire proceeds of a New York Sym-

phony concert, and the society contributed amounts which brought the total to about \$10,000. The society, Mrs. Tuttle declared, intends to increase its aid during the coming year and to aid in the construction of a permanent home for the school, for which a site has already been donated by the city.

MUSIC CLUBS FEDERATION ANNOUNCES NEW PROJECTS

Iowa Plans Scholarships, and Michigan Will Give Native Composers a Hearing

Among special activities on the part of the Federation of Music Clubs this season is the project undertaken by the Iowa branch, to provide free scholarships in music for young people. Clubs are urged to pledge five dollars a year for two years toward a scholarship fund. A beginning in this work was made in the recent offer by the Conservatory of Upper Iowa University, at Fayette, through the director, Dr. Neff, to provide one-half of the tuition of a student if the State Federation will provide the other half. Mrs. Louis B. Schmidt of Ames is president of the Iowa Federation.

To encourage composition among Michigan musicians, the Michigan Federation, of which Mrs. E. J. Ottaway of Port Huron is president, will provide opportunity to present original compositions to the public during the annual convention in April, at a concert devoted to that purpose. The Federation authorities state that the scheme is launched in the hope that composers will appreciate this encouragement, even though no substantial prizes will be offered.

A state library of club music, choruses, cantatas, works for orchestra, etc., is being established by the Ohio Federation, Mrs. Alice Bradley of Cleveland, president. This Federation is also giving full support to the establishment of music selections in the public libraries. The Ohio Directory of Music Clubs will be published in January. The state contest for young professional musicians is scheduled to take place next spring at Granville, Ohio.

Extension work in Indiana, under the supervision of the president, Mrs. Henry Schuremann, Indianapolis, is being made one of the foremost activities, and in the past eight months forty-five new music clubs have been added to the State Federation.

The National Federation has for some time warmly indorsed the production of opera in English, and has supported the project of one of its members, Mrs. Archibald Freer of Chicago, in her Opera in Our Language Foundation. It is announced by the Federation authorities that the next work of the Foundation will be to publish an operatic work, an American composition, and that details of this work will be given out later.

Mme. Raisa Satisfied

The following telegram was received from Mme. Raisa: "Kindly inform your readers that Mme. Rosa Raisa is well satisfied with the Chicago Opera Company and that your Chicago correspondent has been poorly informed. Mme. Raisa is surprised that you should print a story so thoroughly incorrect."

Report of Dismissal Erroneous

The following statement from Emil Raymond, representative in Chicago of MUSICAL AMERICA, was received as this issue was on the point of going to press:

The statement that Marguerite D'Alvarez had been paid off and dismissed by the Chicago Opera Association has been found to be erroneous. Mme. D'Alvarez will continue to appear in the rôle of *Dalila* in "Samson et Dalila," according to the official statement of Mary Garden, general directrix, and Clark A. Shaw, business manager. The opera will be repeated in Chicago, and will be given during the New York engagement. It is definitely announced. Reports to the contrary are false and without foundation. EMIL RAYMOND.

Kreisler Undecided About Ambassador's Post

Fritz Kreisler states, according to a London dispatch to the New York *Herald*, that he has not yet decided whether he will accept the position of Austrian Minister in Washington.

Serge Prokofieff Indorses Opera in English

CHICAGO, Dec. 10.—Opera in English received the indorsement of Serge Prokofieff, pianist-composer, in a talk before the Friends of Opera at the Arts Club recently. "The Love for Three Oranges," which he wrote in Russian, could just as easily have been translated into English as French, the language in which it will be given, he said. "Campanini wanted it in either Italian or French because his artists were more familiar with those languages," Mr. Prokofieff explained.

Later in the season the composer will conduct his own symphony with the Chicago Symphony, giving it its first public presentation. He says that he composed it in the same style that Mozart would have used, had he lived in this day. "Mozart's classical style is there, but with modern harmonies which he would have been the first to express," said Mr. Prokofieff in commenting on his work.

Chaliapine's Towering "Boris" Thrills Metropolitan Throng; Sumptuous Revival Given Verdi's "Ernani"

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there were moments of tonal beauty, though here and there were indications that the singer's recent throat affliction prevented him from achieving all he intended in the nuances of voice modulation. Elsewhere there was much that verged on parlando and not a few lines of eloquent speech. Chaliapine sang in Russian, the remainder of the cast and the chorus in Italian. Bi-lingual opera is not an institution to be encouraged, but to view the results in this particular instance as inartistic is to place theory before fact.

No one who was present will soon forget the crouching giant, with blanching face and staring eyes, who fled before the spectre of the murdered Czarévitch. The audience stared with him, as if it expected to see what the deluded monarch thought he saw. A shudder went through the auditorium when he hurled a chair at—nothing. And one felt the snapping of something like a state of trance when Boris no longer saw the apparition.

Thrilling Power in Final Scene

In the final scene, it was a frightful, harrowing figure that reeled suddenly in on the council of the Duma, a frenzied victim of nemesic horrors. Suffering writhed in his face, as Boris ascended his throne, attempting, by a great effort, to play the Czar before the assembly. He was on the red peaks of torture as the maudering Pimen told of Dmitri's supposed resurrection; and he crashed down like a falling tower when the demons within him broke his will. The farewell to his son clutched at the heart-strings with a Cyclopean grip. The death scene that followed, as pitiful as it was masterful and majestic, was of a veristic power beyond anything the writer ever has witnessed on the operatic stage.

So completely did Chaliapine dominate the performance that the scenes in which he did not appear were dwarfed into dullness without him. Some of this must be charged to Conductor Papi, who again missed most of the big effects in this titanic score. One wondered what Albert Coates—soon to lead the New York Symphony as "guest," and who conducted opera in Russia—would have done with the stinging reiterative figures that were permitted to drone along—the bells of the Cathedral scene, the drum crescendo as Dmitri entered in the snow! "Boris" needs a Chaliapine in the pit as well as on the stage, to save it from the discard toward which, after eight seasons of dwindling from its first memorable successes under Toscanini's fiery beat, it seemed to be headed a year ago.

Aside from the revelation in the name part, Friday's performance was not an exceptional one. Harrold and Rothier have sung better in their respective rôles as Dmitri and Pimen. Ananian, who has succeeded in counterfeiting de Segur's *Vaarlem*, was highly successful with the "Siege of Kazan" ballad; but how Chaliapine (who is said to have doubled the part with that of the Czar in some Continental performances) would have sung it! Jeanne Gordon was measurably satisfying in the none too grateful rôle of Marina. The lesser characters were adequately cared for by singers who, with one exception, were familiar in their rôles. The exception, that of Ellen Dalossy as Xenia, was a distinct improvement. The chorus sang sonorously but not always as spiritedly

Cast of "Ernani" Revival

Ernani.....Giovanni Martinelli
Don Carlos.....Giuseppe Danise
Don Ruy Gomez De Silva

Jose Mardones
Elvira.....Rosa Ponselle
Giovanna.....Minnie Egner
Don Riccardo.....Angelo Bada
Jago.....Vicenzo Reschiglian
Conductor.....Gennaro Papi

At the last previous revival of "Ernani" at the Metropolitan, in 1903, Mme. Sembrich sang *Elvira*, Antonio Scotti *Don Carlos*, di Marchi *Ernani*, and Edouard de Reszke *Silva*. Mancinelli conducted.



Feodor Chaliapine As "Boris Godounoff" in Moussorgsky's Music-Drama of That Name. His First Assumption of the Rôle at the Metropolitan Last Week Will Be Remembered As One of the Most Notable Events in the History of the Opera House

as it once was wont to sing the same music. The stage pictures were managed with their customary effectiveness, though the supers plainly bothered Chaliapine at the time of his first entrance in the Cathedral scene.

OSCAR THOMPSON.

"Ernani" Sumptuously Revived

Superbly caparisoned and lustily sung, Verdi's "Ernani" was revived at the Metropolitan Opera House Thursday evening, Dec. 8, where the fateful horn of the Risorgimento brigand had not been sounded in some eighteen years. Intended as a vehicle for Titta Ruffo, whose first Metropolitan appearance was to have been made in it, the once all-popular work of "the roaring forties" arrived without its star. If there was any lamentation over the substitution of Giuseppe Danise in the cast which otherwise included Rosa Ponselle, Giovanni Martinelli and José Mardones, it was speedily silenced by the stirring singing of the substitute. Of the revival, it

should be said at the outset that probably never in the long life of the opera, which dates from 1844, has it been mounted with the resplendence now given it. The settings by Joseph Urban take rank as among the finest the Metropolitan has given to any work.

Nor must the very attractive dances of the last act be omitted from points of first mention, especially since the music utilized—adapted from ballets written by Verdi for Paris versions of "Trovatore," "Sicilian Vespers" and "Otello"—came to American ears fresh and entirely unfamiliar. As the program gave no clue to its sources, this ballet music piqued much curiosity. That for "Otello" was written later than "Falstaff," and is said to have been of the last, if not the very last music from the octogenarian's ever-virile pen.

The red-blooded, if all too obviously outmoded work of the young Verdi (he was only thirty-one when he wrote it; think of the gulf between that day and his "Falstaff," written when he was

eighty-one!) followed the later and transitional "Forza del Destino" and the still later "Don Carlos," in the Verdi restorations undertaken by General Manager Giulio Gatti-Casazza, who thus has indicated his belief that his audiences have ears and appetites for more of the music of the great Italian than seems to have survived without the use of managerial restoratives.

"Forza," with Caruso, more than paid its way. "Don Carlos," with better music, was of more uncertain success. "Ernani," which was intended to serve Titta Ruffo as "Forza" had served the lamented tenor, was heard by a capacity audience, which accorded it all the usual tokens of popular favor. There are musicians' operas and there are other operas that cram the Metropolitan with standees. The subscribers, with their seats paid for many weeks in advance, are quite as likely to attend one as the other. It can scarcely be argued that

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Franco-American Society Honors d'Indy



Photo by White Studios

Many Prominent Figures in New York's Music Assembled to Pay Tribute to Vincent d'Indy at the Reception Tendered to the French Composer by the Franco-American Musical Society on Dec. 1. Standing—1, Yvonne Dienne; 2, Odette Le Fontenay; 3, Rosalie Housman; 4, Alice Michot; 5, Pierre Montoux; 6, René Pollain; 7, Vincent d'Indy; 8, Mme. d'Indy; 9, Mme. Schmitz; 10, Mrs. H. P. Loomis; 11, Mme. Tinlot. Seated, Left to Right:—Gustav Tinlot, Carlos Salzedo, Paul Kefer, George Barrère, Leon Rothier, Albert Wolff and E. Robert Schmitz

THE reception in honor of Vincent d'Indy at the home of Mr. and Mrs. Marcus L. Bell on Park Avenue on Thursday afternoon, Dec. 1, tendered by the chairman and officers of the Franco-American Musical Society, drew a large gathering of prominent musicians and so-

ciety people. After the concert of the New York Symphony that afternoon, which Mr. d'Indy conducted, he was escorted to the home of Mr. and Mrs. Bell by E. Robert Schmitz, who introduced the guest of honor immediately upon their arrival. During the reception Mr. d'Indy

met a number of old friends, some of whom he did not even know were in America. Among them were M. Rieffel, a writer, who was a pupil of Franck and they exchanged greetings and memories of fifty-five or more years ago. There were about 150 persons present.

Early Strauss and Young Korngold in Program Given by Friends of Music

AT the second concert of the Society of the Friends of Music, Artur Bodanzky brought forward works by the two composers most conspicuously in the ear of the New York music world at the present moment—Richard Strauss and Erich Korngold, the former being represented by his Serenade for Wind Instruments, and the composer of "The Dead City" by his incidental music to "Much Ado About Nothing." The program opened with the overture to Mozart's now unknown opera "Idomeneo"—music of a dignified beauty that shows the composer in one of his most serious moods; and this was followed by Mendelssohn's Symphony, No. 5, in D Minor, his so-called "Reformation" Symphony.

The Korngold music came as the delightful surprise of the afternoon. Scored for a so-called "Chamber Orchestra" and necessarily light in substance, it catches at once the spirit of the comedy in the overture and presents it in an equally effective, if different, guise in the grotesque funeral march of Dogberry and the Watch that bears the title "Crab-apple and Plum-wise." There is much charm of a gentle nature in the "Garden Scene" Intermezzo as in the second number, "Maidens in the Bridal Chamber," while the suite ends with a capital hornpipe, in which the composer aptly re-creates a characteristically old English flavor not only in the spirit of the tune as well. It is all charming music with, for the most part, an infectious humor, and Mr. Bodanzky and his orchestra gave a performance of it in which its essential dimensions were carefully respected.

Strauss' early Serenade, bearing the Opus Number 7, is not unfamiliar here, and the reason for placing it on the program was scarcely apparent, unless it lay in the possibility of luring the composer to the concert by so doing, for it strikes one now as stupidly uninteresting music, utterly devoid of any suggestion of the composer's subsequent evolution. Mr. Strauss sat in a box and in response to the noisy applause, led by Mr. Bodanzky as "cheer leader," was brought down to the stage to bow his acknowledgments. The question would

not down whether an equally fervid demonstration would have been made over an American composer of a far more meritorious work.

The "Reformation" Symphony of Mendelssohn was a novelty to most of the people in the audience, and it was evident that they were glad of an opportunity of hearing it. The first movement makes use of the "Dresden Amen" so effectively employed later by Wagner in "Parsifal," while the basic material of the last movement is provided by the noble old German chorale, "Ein feste Burg," popularly ascribed to Luther. It cannot be said that Mendelssohn used to the full measure of his opportunities such an imposing theme, but the familiarity of this material and speculation as to what would be done with it was in itself sufficient to engage the audience's interest. H. J.

RUBINSTEIN SEASON OPENS

Helen Yorke and Players from the Philharmonic Aid Chorus

A full list of attractions was provided at the first private concert of the thirty-fifth season of the Rubinstein Club. The program, given in the ballroom of the Waldorf on the evening of Dec. 6, had been arranged by William Rogers Chapman, musical director of the club, whose president is Mrs. Chapman. The soloist was Helen Yorke, coloratura soprano, and besides the chorus of the club, the capacity audience heard a good-sized orchestra from the New York Philharmonic Society. This orchestral body, under Mr. Chapman's baton, opened the list with Chabrier's "Espana" and later played works by Liadoff, Schumann, Liszt, Tchaikovsky and Berlioz. It also co-operated in the chief choral number, MacDowell's Op. 55, No. 3, arranged by Paul Ambrose to Hermann Hagedorn's poem, "Hymn of the Pilgrims." Louis R. Dressler played the organ part.

Miss Yorke, who has been heard and approved before by Rubinstein audiences, had for her principal numbers the "Una voce poco fa" aria from "Barber of Seville," the Laughing Song from Auber's "Manon Lescaut" and the "Primavera" Waltz of Strauss. Notable among the chorus numbers were premiere perform-

ances of Abbie Norton Jamison's "The Dream-maker Man," on a poem by William Allen White; Deems Taylor's arrangement of Ivor Novello's "Bless You," to words by Douglas Furber, and Charles Wakefield Cadman's "The Wish," whose text was supplied by his librettist, Nelle Richmond Eberhart. D. J. T.

TECHNIQUE FEATURED IN RECITAL BY ELLY NEY

Grace and Sympathy Revealed in Reading of Well Known Work by Schumann

Elly Ney's commanding technique, so often written of in terms of admiration, was again the dominant factor in the success of her New York recital at Carnegie Hall on Dec. 7. Though it would not be correct to describe it as the only factor, one none the less wished sometimes for more subtlety in place of main strength. Temperamentally Mme. Ney was at her best in Schumann's "Kinderszenen," some of these beautiful sketches being limned with real grace and sympathy. The "Träumerei" was particularly effective. But on the other hand the pianist's imaginative survey did not realize the full depth of the Beethoven Sonata in D Minor, Op. 31. In a final group the Mendelssohn "Rondo Capriccioso" was played with simple charm, a quality which marked also some short pieces by Handel and Mozart. Then, in the last solo of the program there was a return to the field of virtuosity—a field in which the pianist secured colossal effects, even though in many of her most vigorous strokes there was a loss of tonality. The large audience was enthusiastic and insisted upon several encores. P. J. N.

Giuseppe Lombardo and Assisting Artists in Operatic Program

The recital of Giuseppe Lombardo, baritone, attracted a large audience to Aeolian Hall on the evening of Dec. 10. The assisting artists were Grace Hoffman, soprano; Francesco Bocca-Fusco, tenor, and Lorreta O'Connell, pianist. Mr. Lombardo sang pleasingly the Prologue from "Pagliacci," songs by Edwards and Kennedy Russell, and Giordano's "Nemico della Patria," from "André Chénier." He disclosed a voice of agreeable quality. Miss Hoffman was well received in Verdi's "Caro Nome" and the Mad Scene from "Lucia." Mr. Bocca-Fusco sang charmingly Meyerbeer's "O Paradiso" from "L'Africaine" and Verdi's "O tu che in Seno" from "La Forza

del Destino" and Miss O'Connell aside from her sterling accompaniments gave an artistic interpretation of Chopin's Polonaise, Op. 53. The program closed with a duet from "Rigoletto" tastefully sung by Miss Hoffman and Mr. Lombardo. All the soloists were enthusiastically applauded and responded with extras. M. B. S.

HEIFETZ IN RETURN RECITAL IN SEATTLE

Winifred Byrd Initiates New Bureau Schedule—Scenes from "Manon"

SEATTLE, WASH., Dec. 12.—Jascha Heifetz, in his return audience on Dec. 1, was enthusiastically welcomed by a capacity audience.

Winifred Byrd, pianist, played artistically and with fine technique on Dec. 2 at the Metropolitan Theater, and was the first recitalist to appear under the management of the new Artists' Musical Bureau of America.

Scenes from Massenet's "Manon" were successfully given on Nov. 28 by Sara Y. B. Peabody, soprano, and Jacques Jou-Jerville, tenor, with John Hopper at the piano, at the Cornish School Theater. Effective stage settings and lighting enhanced the interest of the production.

The symphony concerts by the Coliseum Theater Orchestra, conducted by Arthur Kay, receive undiminished support from the public. The soloists in the past month were Enlia McConnan, soprano; Mrs. Romeyn Jansen, contralto; Archie Ruggles, tenor, and Mildred Robinson, violinist.

The Musical Art Society's musicale on Nov. 30 brought forward the Moszkowski Suite in E, Op. 71, for two violins, and piano; another was a Quintet in F Minor by César Franck, for two violins, viola, 'cello and piano; and the third was a septet in E Flat, Op. 20, by Beethoven, for violin, viola, 'cello, contrabass, clarinet, bassoon, and French horn. These works were very well played. The artists were Claude Madden and S. K. Wineland, violins; Hellier Collens, viola; George Kirchner, 'cello; Septimus Greene, contrabass; Nicholas Oeconomacos, clarinet; Jean Pauly, bassoon; Adolph Scholz, French horn, and Arville Belstad, piano.

Mr. Ruggles, who has recently joined the Cornish school faculty, was heard in a concert in the Cornish Little Theater on Nov. 29.

The Ladies' Musical Club's November program, at the home of Nellie Beach, was arranged by Mary Cassel and Mrs. Carl Hoblitzell, and given by Elizabeth Childs, Elizabeth Richmond Miller, and Mrs. D. C. Kessler, with Edna McDonaugh at the piano.

Anna Roberts Tyson, contralto, and Carl Pitzer, pianist, were the artists in the November program of the Sunset Club on Nov. 30. D. S. C.

E. C. SCHIRMER TO HEAD BOSTON PUBLISHING FIRM

Former Executive of Boston Company Acquires Rights to "Concord Series" of Song Books

BOSTON, Dec. 12.—Ernest C. Schirmer has re-entered the ranks of music publishers as head of his own company, the E. C. Schirmer Music Company, with offices in the Pope Building, in this city. Mr. Schirmer has acquired the publishing rights to the Rote Song Books, the Home Community Song Book and other volumes published in the "Concord Series," under the editorship of Thomas Whitney Surette and Dr. Archibald T. Davison. The high standard attained by these publications, it is announced, will be maintained in the future issues of the series, as well as in all other publications that will appear with the new firm's imprint.

Mr. Schirmer is well known as the executive who guided the destinies of the Boston Music Company from 1891 to 1917. He gained his training under the guidance of his late uncle, the founder of G. Schirmer, Inc., New York City. His period of administration of the Boston Music Company was marked by notable progress. In numerous instances his generous and sympathetic attitude toward those aspiring to musical self-expression was well justified by future achievement. Assisting Mr. Schirmer in his new task of organization is his son, E. C. Schirmer, Jr. W. J. P.

Damrosch to Sail for Rest in Europe

Following the arrival here of Albert Coates, the eminent British conductor, who is to be guest conductor of the New York Symphony for ten weeks, Walter Damrosch will sail for England for several weeks of rest and recreation. While abroad, Mr. Damrosch will do little professional work, having consented to conduct only two concerts of the London Symphony in London, and one of the Stockholm Symphony in the Swedish capital. He will also spend a short time in Italy and France, resuming his New York concerts early in March. Mr. Coates will arrive in America on the Cedric and will conduct his initial pair of concerts in Carnegie Hall, Dec. 29 and 30. The program will include Gustave Holst's "The Planets."

Mr. Damrosch announces that he will give a new lecture-recital at Aeolian Hall on Dec. 28, under the auspices of the Society of American Friends of Musicians in France for the benefit of the Municipal Music School at Rheims.

Maud Morgan Re-elected Manager of Harpists' Convention

At the first meeting this season of the Board of Directors of the National Association of Harpists, Inc., the vice-president, Maud Morgan, was unanimously re-elected manager of the Association's next convention in Chicago, on the motion of Carlos Salzedo, the president. Miss Morgan will leave shortly for Chicago to make arrangements for the Convention concerts and meetings, and will return to New York in time to fulfill her professional engagements.

Bréton y Hernández, Spanish Composer, Named for Pension

Tomas Bretón y Hernández, composer, has been nominated for a pension of 7,500 pesetas, or approximately \$1,500 annually, in a resolution recently introduced in the Spanish Senate, according to a dispatch from Madrid published in the New York Times. The Senate Committee on Pensions favors the grant, which now awaits confirmation by the Government to become effective. The composer, who is known for a number of operas and other scores, since his retirement from the directorate of the Conservatory of Music, has been reported penniless. He is seventy-one years old.

Harold Henry Plays in Paris

By Cable to Musical America

PARIS, Dec. 14.—Harold Henry, American pianist, played in fine fashion in recital at the Salle Gaveau. His appearance was a success in every way. Following a performance as soloist with a Paris orchestra he will leave for a recital tour of other European music centers.

Blair Fairchild Work Successful in Paris Rehearsal

The dress rehearsal of "Lady Libellule," ballet-pantomime by Blair Fairchild, American composer, was given at the Paris Opéra Comique last week. The preliminary performance, according to a dispatch to the New York World, was successful.

Opera by Renzo Bianchi Deals with Guelfs and Ghibellines

A new opera, "La Ghibellina," with a libretto by Dario Niccodemi, the Italian dramatist, and music by Renzo Bianchi, is to be produced shortly at the Constanzi in Rome, according to cable advices received by the New York Herald. The opera deals with the tale of a beautiful woman, partisan of the Ghibelline forces in the medieval feud with the Guelfs. Both the librettist, hitherto unknown (to the operatic stage) and the composer have devoted scholarly attention to background and details of each scene. Throughout the opera the crowd will play a dominant rôle. The scene of "La Ghibellina" is laid in Sienna.

New Delta Omicron Chapter Installed in Nebraska University

LOUISVILLE, KY., Dec. 13.—Announcement has been made by Thurza S. Black, national secretary of the Delta Omicron Sorority, that a new chapter known as Theta, has been installed in the University of Nebraska at Lincoln. The sorority is devoted to musical work.

Casals en Route for America

Pablo Casals has cabled to his management, the Metropolitan Musical Bureau, that he had sailed from Liverpool Saturday on the "Cedric." Casals' first New York recital will be given on Jan. 7, at Aeolian Hall.

Luella Meluis Sees Pinnacle of Song in Mozart

In Defense of the Coloratura Soprano—Facility in Mozart Makes All Other Singing Possible, Artist Declares—The Popular Success and Ideals in Art—Will Go Abroad for More Work and to Sing at Opéra Comique

LUELLA MELUIS, who recently made a brilliant concert début in New York, creating as deep an impression by her excellent singing of lieder as by her coloratura arias, bewails the fact that the singer of florid music does not seem to be as popular to-day with the musician as in former years.

"Just think of it!" she said, "some one told me recently that one of the most prominent operatic conductors now in this country, had said that all coloraturas ought to be taken out and drowned at the pump, or words to that effect! Isn't that nice and encouraging when I have spent years studying little or nothing else? Besides, do you believe, it is true?"

"The tendency of modern operatic composers is, of course, toward the dramatic, but Richard Strauss who is certainly one of the biggest if not the biggest figure in the world of operatic composers of the past two decades, saw fit to write one of the most florid rôles in all modern opera when he created *Zerbinetta* in his 'Ariadne auf Naxos.' It is strange too, is it not, if coloratura voices are an abomination that 'Don Giovanni' is still in the repertoire of all opera houses of any standing. 134 years after its first production? For, in all opera, is there a coloratura part to equal that of *Donna Anna*, for all that she must be impersonated by a dramatic singer as well? I happen to know that the conductor I have referred to is a great admirer of Mozart, so if he kills off all of us coloraturas, I'm afraid there won't be any more Mozart opera!"

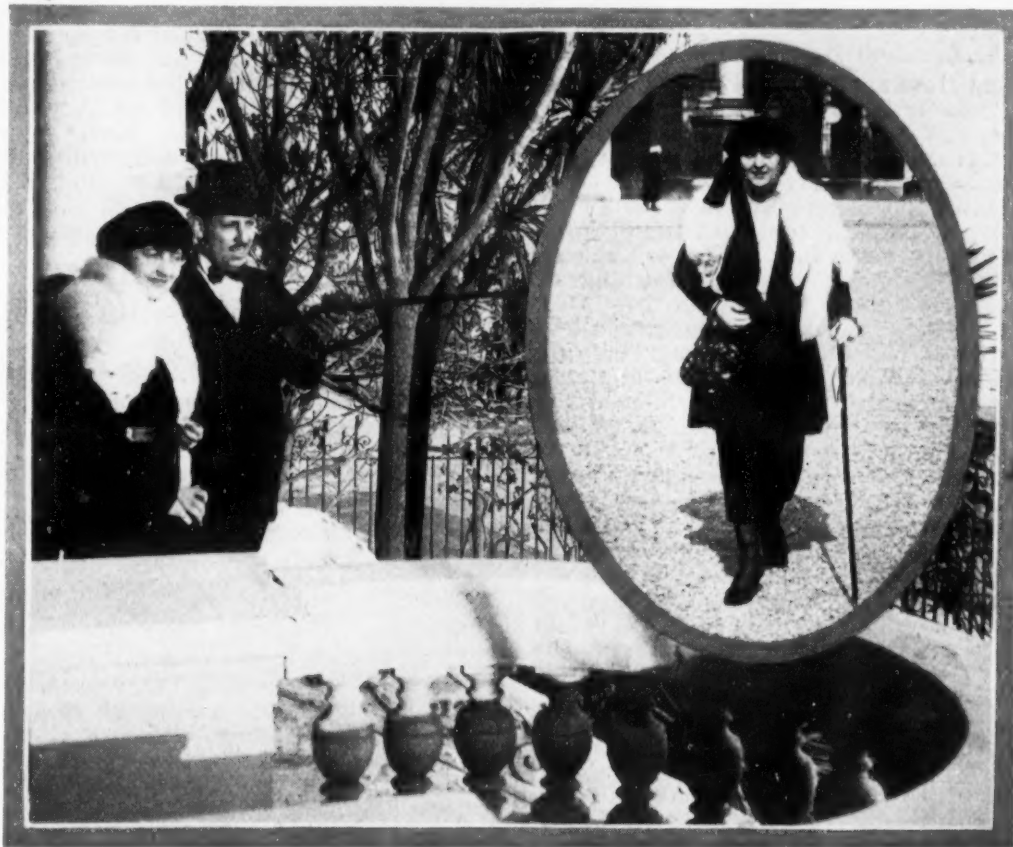
Florid Singing Must Be Flawless

"It may be that we have fallen into disrepute because coloratura singing is not as good as it used to be, the general run of it, that is. I'm not being specific, but it is an undeniable fact that there are not as many florid singers as there used to be, nor is the general run of their work as good. Why is it? For two reasons, I think. First and foremost, as my teacher, the great Jean de Reszke said, coloraturas are freaks. They have differently formed throats, and like all exceptions, they occur less frequently than the general rule. De Reszke said also that a good coloratura voice appears only about once every decade, whereas there are always fine lyric and dramatic soprano voices before the public. The second reason is that it requires much longer and much more careful study to make a good coloratura soprano, that is, I mean, to develop to perfection a natural born coloratura voice. Your work has to be flawless if you are to 'get over' with the musicians, though of course with *hoi polloi*, it is comparatively easy. All you have to do is to sing a few very high notes, trill for a couple of measures and run a scale or two, and everything is all right. Needless to say, that does not carry with the musician, and coloraturas have themselves to thank, in a large measure, I am fully persuaded, that the florid style of singing has fallen on evil days.

"After all, you have to decide just what part of the audience you want to please. A 'popular' success is not by any means always an artistic success, and what wins the most plaudits is not necessarily the best piece of work. Now, to take a concrete example. I was at an orchestral concert recently where the soloist was a coloratura of one of the big opera companies. Her first number was the exceedingly difficult 'Non mi Dir' from 'Don Giovanni,' and her second, 'Charmant Oiseau' from 'La Perle de Brésil.' There can be no comparison musically between the two, and though both were very well sung, it was the latter that got the applause. 'Popular appeal,' you see.

Set the Artistic Standard High

"The only thing an artist can do, I think, is to set up a high artistic standard and keep to that. If people prefer 'La Perle de Brésil' to 'Don Giovanni' that is their affair. High notes and trills are calculated to please an audience, no matter how they are sung, I mean within a reasonable limit, because it is a psycho-



Luella Meluis and Her Husband, W. F. Meluis Admiring the Mediterranean at Nice. Inset, Mme. Meluis in Front of the Opera House in Paris

logical fact that the human being involuntarily admires anyone who can do a thing it cannot do even though it be something it would not particularly care to do. Almost anyone in any given audience would feel that they could sing, say, the 'Widmung' of Schumann, but most of them know that they could never sing 'Ardon gl' Incensi,' hence the latter may be calculated to make the hit.

"As far as I am concerned, I am going in for Mozart particularly, because Mozart is the last word in singing, and I want also to be as good a recital artist as I can. If you sing Mozart impeccably, however, you can do almost anything else. I am not interested in modern declamatory opera, not for myself, that is. I enjoy listening to it, but I do not want to sing it. I have had two tentative offers to remain in America and appear in opera this winter but I have refused both of them because I want more routine first, and I am going back to Europe to get it.

"The war upset my career as it did that of many another American singer. I had studied with de Reszke from February until August, 1914, and was to make my début in 'Roméo et Juliette' at the Comique in Paris in December. Of course, my lessons and everything else were cut off short the first days of August and de Reszke told me to sail for home with my mother as quickly as I could.

"The trouble cannot last long," he said, "and then you can come directly back." Well, de Reszke, though a great teacher, turned out to be a poor prophet, and it seemed as though I would never get back. Everything was upside down, and like many other artists, I went into vaudeville, singing only grand opera arias, and I must say, I am really proud of my success in that field, because when all is said and done, vaudeville audiences are not as easy to please as you might suppose, and they are merciless in their criticism.

"In April, 1919, I was able to go back to de Reszke, and I studied unceasingly until my début last season at Nice. The public was exceedingly kind to me and I had a real success, but what pleased me most was to have de Reszke say that my voice reminded him of Patti's!

"So, I am returning to Europe in a short time now for work, work, work, and I am to sing at the Opéra Comique during the late winter, in Mozart's 'Il Seraglio' and Delibes' 'Lakmé.'

"Next season? Well, I don't know. I may be back here in America in opera and I may not. It's too far ahead to say. But of one thing you may be sure, I am not going to deviate an atom from the ideal I have set up for myself. De Reszke has given me the highest encouragement possible; so I know I can get to the very top.

J. A. H.

Orchestral and Solo Events Make Crowded Week in Philadelphia

Philharmonic Players and Quartet in Interesting Programs—Sunday Concerts Grow, Despite "Blue Laws"—Schelling and Barclay Among Soloists—Federated Clubs Begin Series

PHILADELPHIA, Dec. 10.—Members of the Philharmonic Society and their friends heard an interesting program at the first meeting of the season at the Academy of Music on Sunday evening, Dec. 4, at the beginning of the fifth season. The reconstituted Philharmonic Orchestra gave a program under the direction of Josef Pasternack, who will conduct all the music at the meetings this season except the one at

which Leopold Stokowski will be the guest conductor. The orchestra now consists of eighty players, as many as the Philadelphia Orchestra had two or three seasons ago, and virtually all the men are drawn from that organization's personnel of 104 musicians. The music, eloquently played, included Beethoven's third "Leonore" Overture; Smetana's symphonic poem, "Vltava"; the "Ride of the Valkyries"; "Wotan's Farewell" and the Fire Music from "Die Walküre"; two of Dvorak's Slavonic Dances, and Tchaikovsky's "Marche Slav."

Those who knew Leo Ornstein only as a radical composer were pleasantly surprised to find him, in the rôle of soloist, a very well-schooled and conservative pianist. He appeared in Rubinstein's D Minor Concerto, a brilliant and beautiful composition all too seldom heard nowadays; and he also played several Chopin numbers with a good deal of sentiment, and his own "Impressions of Chinatown," an atmospheric and illusive piece of tone-painting.

[Continued on page 37]

MORE LAUGHS FOR SCHONBERG MUSIC

Mixed Greeting to New Work in Baltimore—Visiting Artists' Recitals

BALTIMORE, Dec. 10.—Baltimore heard the much talked of "Five Orchestral Pieces" of Schönberg this week, in the program of the Philadelphia Orchestra at the Lyric on Dec. 7. The music, conducted from memory by Leopold Stokowski, was listened to with irritation by some, others laughed audibly, and at the very close of one number an energetic sneeze in the gallery added to the novel noises of the score. But in serious estimation it must be said that these works contain too much that is new to the ear, the multiple rhythms, the crowding of harmonies upon unrelated neighbors, and the bizarre etching of clashing colors produce perplexing sensations defying immediate classification. The applause seemed intended as a recognition of the ability of the conductor and his skilled players rather than an appraisal of the intrinsic qualities of the novel scores.

Ernest Hutcheson, the Australian pianist, long associated with musical development in Baltimore through his work at the Peabody Conservatory, received an ovation. After his interpretation of a Tchaikovsky Piano Concerto, played in masterful style, the audience cheered the artist, who had to return and bow his acknowledgments at least ten times.

Another event of the week was the first appearance of the London String Quartet at the Peabody Conservatory on Dec. 9. Artistic beauty was allied to animation and freshness of style in the playing of this fine body of musicians. Music by Mozart was characteristic of the classic school, and a Debussy Quartet was notable for its modern atmosphere. A feature of the program was the "Folk-song Fantasy" of H. Waldo Warner who, as a member of the group, has come recently into public attention by his success in winning of the Coolidge prize. His Fantasy is program music, and was artistically played, and the composer was recalled.

Amelita Galli-Curci, at the Lyric on Dec. 6, was welcomed by an audience which filled the building in every part,

and her singing was received with great favor. Manuel Berenguer, flautist, and Homer Samuels, pianist, assisted.

With the resumption of activities of the Baltimore Symphony, its first concert of the series on the afternoon of Dec. 11 marked the beginning of the seventh season with Gustav Strube as conductor and Frederick R. Huber as manager, and re-established civic musical enterprise at the Lyric. The big audience warmly applauded the work of the local musicians, who played the Brahms Symphony in D, the Overture to Lalo's "Le Roi d'Ys" and an Andante cantabile of Tchaikovsky. Marie Rappold was the soloist, and sang brilliantly arias from Massenet's "Le Cid" and Gounod's "Faust." F. C. B.

"LOVE" PROVIDES THEME FOR ROSING IN RECITAL

Old Somerset Ballad and Song by Frank Bridge High-Lights of Second Program

When the recitalist chooses a single theme or subject for his program, it is not a little important that this shall be sufficiently inclusive or embracing to bring something of variety to the entertainment. "The Soul of Russia," the subject of Vladimir Rosing's first recital, while it bespoke a program in the Russian tongue, also suggested a vastly rich literature of song. When the tenor came to his second recital, given at Aeolian Hall on the evening of Dec. 8, linguistic limitations were removed and he was free to indulge in cosmopolitan roamings, but the more rigid boundaries of mood were imposed and the inevitable cloak of dullness thrown over the proceedings. When a poet speaks of love, whatever his country, he behaves in much the same fashion. The sentimental may sigh over a succession of soft lyrics, relieved by bursts of passion, and, granted the ballad voice, these lyrics may be acceptable until they begin to pall because of their sheer abundance.

Mr. Rosing is an artist; an artist of distinction in some respects, with a high sense of the theater and a marked capacity to evoke the theatrical. He brings the manners and vocal modes of the operatic stage to the concert platform, but there is little of lyricism in his methods. He can turn no honied phrase with charm of voice. His air is robust, manly—almost cave-manly—and he enjoys himself, or seems to, when tearing a passion to near-tatters, more than in falsetto excursions of tenderness. Granted an exception in one case, there was little to distinguish the various sections of his program from one another; "Spring" from "Autumn," "Summer" from "Winter." The procession of the seasons of love was but a procession of the songs by Cui, Chopin, Szulc, Rimsky-Korsakoff, Duparc, Debussy, Grieg, Tchaikovsky, Rachmaninoff, Gretchaninoff, colored by the individual gifts or national traits of the writers but varying little in context. One group—subtitled "Drama and Humor"—stood out definitely, however, and in it Mr. Rosing showed something of his power. The finest thing of the night was the strongly dramatic delivery of the old Somersetshire ballad, "Lord Rendal." Another splendid item was Frank Bridge's "Love Went a-Riding"—an exceptional song but typical of the British composer in musical vein. Moussorgsky's "The Goat" was given with humorous effect, and the same composer's "Love Song of a Village Idiot" was made unpleasantly effective by the very felicity of the interpretation. It seemed to amuse the large audience, however, and had to be repeated. Cyril Scott's "Invocation to Love" furnished the singer with a prelude and was capitally given. Carl Deis was at the piano. P. C. R.

Pasha Abell and Vladimir Dubinsky in Joint Recital

Songs in English, German and Russian made up the program presented by Pasha Abell at Rumford Hall on Wednesday evening, Dec. 7. The singer's diction in Russian and German was commendably clear, and although she was inclined to be over occupied with interpretation, extracting the last bit of emotional significance from certain numbers, Miss Abell did not sacrifice beauty of tone. Her numbers in English included Ronald's "Down in the Forest," "A Pastoral" by Carey, and Charles Gilbert

Spross' "Will o' the Wisp." Other numbers were Rachmaninoff's "The Songs of Grusia" and "O Thou Billowy Harvest Field," and "My Native Land" by Gretchaninoff. Of equal interest were the cello numbers of Vladimir Dubinsky, Popper's "Gnomentanz," Levenson's "Chanson sans Paroles" and "Humoresque," and Glazounoff's "Spanish Sere-nade." Mr. Dubinsky played obligatos to Miss Abell's final group, Golub's "The Cup," "The Veiling of the Bride," "Rest Your Head on My Knees" and lullaby, all sung in German. Piano accompaniments were played by Mrs. Sosno. F. R. B.

ELSHUCO TRIO HEARD IN MODERN MUSIC BY JUON

Russian Composer's Trio Shares Program With Works by Beethoven and Mozart

Another large audience greeted the Elshuco Trio at its second concert of the season at the Town Hall on the evening of Dec. 9, and again there was generous applause for the work of the three musicians constituting this organization: Elias Breeskin, violinist; Willem Willeke, cellist, and Aurelio Giorni, pianist.

The program on this occasion harked back mainly to the classical backbone of chamber music literature with Beethoven's Trio in B Flat, Op. 97, and the Mozart Trio in C, but in between was an unfamiliar Trio Caprice by Paul Juon. This composition proved to be sufficiently modern in spirit to afford an effective contrast to its classical neighbors and sufficiently interesting in thematic material to justify its performance on its own account. The three performers entered enthusiastically into the spirit of the work, and played it in a manner that should have pleased its Russian composer, who has made his career principally in Germany.

The Beethoven Trio was played with a devotional attitude and with individual care and attention to details that resulted in a finely balanced ensemble. The Mozart Trio, for all its spontaneous beauty, was perhaps unfortunately placed, since coming, as it did, after the Juon piece, the thinness of the string parts, as opposed to the fuller writing for the piano, was the more apparent. H. J.

A tour of Nova Scotia and Northern Canada is being arranged for Marion Armstrong, Scotch-Canadian soprano. Her engagements will include a recital at Pieta Academy, Nova Scotia. She will sing in Montreal in January and will make appearances in the East prior to her New York recital in Aeolian Hall on April 7.

An organ recital by F. Henry Tschudi, assisted by Barnard Bergen, tenor, was given at the New York Institute for Education of the Blind on Dec. 14. Arthur C. Leonard was accompanist for Mr. Bergen.

The Newark, N. J., Music Festival Association has engaged Marie Sundelius of the Metropolitan Opera Company to appear at the festival to be held in May.

Frances Alda and Charles Hackett Sing in Newark

NEWARK, N. J., Dec. 8.—Under the auspices of the Catholic Young Men's Diocesan Union, Frances Alda, soprano, and Charles Hackett, tenor, were presented to a large audience at the Newark Armory Dec. 7. Both singers were in excellent voice and were applauded and recalled enthusiastically. On the same evening the Orpheus Club of Male Voices, assisted by Mabel Beddoe, and conducted by Arthur Mees, were also heard in concert. The accompanists were Frank Kasschau for the club and Mary Morley for the singer, who was greatly applauded. P. G.

The Bohemians, New York Musicians Club, will celebrate the fifteenth anniversary of the founding of the club, with a dinner to Rubin Goldmark on Dec. 28.

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Dear MUSICAL AMERICA:

The editor of the London *Daily Mail*, one of the most influential publications in England, sends me, with his compliments, a number of clippings, which contain interviews and letters that appeared in his paper from prominent English composers and musicians, who seem deeply resentful because Walter Damrosch, some little time ago, declared in the course of an interview which appeared in your paper that "the English school is merely grovelling in ugliness."

As I have told you before, dear Walter has the ability to say something which is in the nature of a bomb and then he retires for a time to the seclusion of his sanctum wholly oblivious of the disturbance the explosion will create.

Sir Charles Stanford, a man of distinction, expressed his opinion, according to the *Daily Mail*, "in a brief but trenchant phrase, which we are not at liberty to reproduce." This probably means that the editor of the *Daily Mail* did not wish to lend his columns to an exhibition of profanity.

Sir Hugh Allen, principal of the Royal College of Music, in London, stated he regretted Mr. Damrosch's statement because it showed that he had the most insufficient sort of acquaintance with the English school. He added that he thought it was deplorable for the director of such an important orchestra as the New York Symphony to take such an attitude and wanted to know what English compositions Mr. Damrosch could possibly have heard.

Arthur Bliss, who, according to the *Daily Mail*, is one of the most considered of the younger English composers, said he thought that while Mr. Damrosch's words were harsh, nevertheless English musicians would somehow manage to bear up. "The charge represents," said Mr. Bliss, "what I may call a provincial point of view." Then he went on to demonstrate that London is to-day the metropolis of the world's music, not alone because all the musicians of account in the world have either been in London or been represented there in the past year or two, but because the modern English school is simply without a rival for the life and originality of its exploits. Then he mentioned five names, Vaughan Williams, Holst, John Ireland, Arnold Bax and Goossens.

Mr. Bliss admitted that the names are little known in what he called "the provinces," that is in Germany, for instance. He considered that natural because the Germans struck him as belonging to the 1890's. They are still writing "early Strauss." He considered London the hub of the musical wheel, the spokes going out to Germany, America, France, Italy and Spain.

One of the leading London musical critics wrote that Mr. Damrosch's criticism of English music was not typically American, which was indicated by the fact that high appreciation had lately been given in New York and Chicago to such works as Vaughan Williams' "London" Symphony. Holst's "Planets," Arnold Bax's "Garden of Fand," and Cyril Scott's piano music.

He also called attention to the fact

that in 1921, in the competition for the well-known Berkshire Chamber Music prize, for which sixty-four composers of ten nations entered, both the honors went to English musicians, namely, the \$1,000 prize to H. Waldo Warner of the London String Quartet, and the Honorable Mention to Rebecca Clarke.

In addition to this and much more, the *Daily Mail* had an editorial in which it regretted that Mr. Damrosch's criticism and judgment would have been more illuminating and helpful had it not been so general and so sweeping. It considered his dictum "splenetic," and that his English friends were grieving over it.

Anyway, whether Walter is right or not, he can console himself that he managed with eight words to get the goat of musical London and secured for himself a large amount of publicity—which he likes. Incidentally his London friends are rivalling the ocean in the saltiness of their tears.

* * *

It is always the unexpected that happens. Many of those who were present at the debut of Mme. Jeritza, who came to us from Vienna with a considerable reputation, seemed very doubtful as to whether she would make good in "Tosca." They no doubt had in their mind the many *Toscas* which they and I had seen in years past, and, furthermore, they did not see how the Viennese blonde beauty could impersonate an impulsive, brunette Italian woman.

She did it though, raised the house to the highest pitch of enthusiasm and caused a demonstration that has not been witnessed at the Metropolitan for many a day. This she accomplished although her costume was not that of the time. Then she appeared as a blonde, which was much criticised. She also wore no hat in the church scene of the first act, which all good Catholics know would be considered a desecration, especially at that time.

Then, too, the critics had noted that she has little facial expression which is perhaps due to the fact that it is as difficult for her to get rid of her perennial set smile as it would be to appear in good shape without her corsets.

Let me meet the criticism with regard to her blondness. She had evidently made up her mind to dispose of any suspicion as to whether the hair was her own or not, and managed effectually to prove that it would not come off.

She also demonstrated that she could sing and sing very well.

Now then how is it that she succeeded in rousing the enthusiasm she did and win the applause even of those who had become pretty blasé on the subject of *Toscas*, including the *Tosca* of dear Geraldine.

She did it because she made the rôle so intensely human and, therefore, natural. All the other *Toscas*, effective as they were, were more or less theatrical and in that I will include even the great Bernhardt on the dramatic stage. It was the unaffected, spontaneous naturalness of Jeritza's *Tosca* which gave the thrill, that you do not often get at the Metropolitan or from any operatic stage. Then she shone in her singing of the renowned "Vissi d'Arte."

You may recall in the terrible and brutal scene between *Tosca* and *Scarpia*, the head of the police, in which he attempts to violate her, that after a fearful struggle, *Tosca* releases herself from him. Then she has to sing this very beautiful aria. The *Toscas* who preceded Jeritza generally sang it seated on a chair or sofa and warbled away to the best of their ability. Thus the action was halted for the sake of the aria and poor *Scarpia*, even when presented by such a master of stage craft as Scotti, was left to do the best he could while the warbling of the aria was going on.

Scotti used to get over this vocal period by going to the window and looking out as if he would like to see whether Broadway was still there and the cars were still running.

But with Jeritza the whole situation was revolutionized. Escaping from the arms of *Scarpia*, she sank to the floor and there she sang this aria in so human, so despairing a manner as to deeply affect the audience. There were tears in her voice.

As for *Scarpia*, even he must have gotten a thrill besides being out of breath with the struggle with the lady, which was so realistic as to suggest one of those scrapping bouts that we still are permitted under the law, to have in Madison Square Garden. The realism of the scrap and the manner in which the lady sang the aria at once gave Scotti the cue for the proper action, which in this instance was not only proper but uncontrollable. You see the scrap had left him so much

out of breath and so "het up" that it was perfectly natural for him to almost collapse in a chair, wipe the perspiration from his fevered brow and employ the warbling period in getting his breath for the rest of the scene.

The moral of the story is that this artiste's wit as well as her womanly feeling conspired to enable her to give a real human touch to the situation. She saved the reputation of the composer and showed that it was quite possible to sing such a beautiful aria as the "Vissi d'Arte" and yet not disturb the dramatic situation or spoil the picture. So by taking Hamlet's advice to hold the mirror up to nature, she achieved a triumph and deserved all the applause that called her out again and again after the act was over.

As la Geraldine is to follow her in the same rôle there is no doubt that she is spending sleepless nights to get up something new for her own performance in this act, though, of course, she will not follow Jeritza and do as she did. It looks to me, knowing la Geraldine's natural disposition, as if Scotti-*Scarpia* was in for another rough and tumble, which will enable him to keep down his flesh without the aid of that dieting which he has so rigidly observed for years.

One further point: Among the things that make so much of operatic singing artificial is a habit that goes back for years. When the artists get hold of one of the gems as they are called, they virtually come out of the picture and sing the gem facing the audience. This practice used to make me positively savage when dear Mme. Sembrich would come out of the picture in "Bohème" and warble her little warble. Not so Jeritza. She sang the great aria as she should with her eyes fixed on *Scarpia*.

* * *

As to Jeritza's blond hair as *Tosca*, which seems to have hurt the feelings of all the critics, for they all alluded to it as if there were no blondes in Italy. Now it seems to have escaped these good critics that some centuries ago, Italy was invaded by the blond Goths, who overran the peninsula almost down to its furthest point.

While it is true, as has been shown by the course of history, that the blond races cannot maintain themselves against the dark-haired races in southern climates, nevertheless they are still traces of that blond invasion, so that, particularly north of Milan, it is not uncommon to find blond Italians. The reverse is true wherever the darker races went north, into Scandinavia. They gradually disappeared, the blonds maintaining their pre-eminence, though you may still here and there find a dark Scandinavian. So you see Mme. Jeritza in appearing as a blond in *Tosca* was well within her rights.

* * *

We should all be grateful to W. J. Henderson of the New York *Herald*, for his article in a recent Sunday edition of that journal.

In this article, apropos of the concert in memory of Enrico Caruso, he said that those who place a true value on the services of the famous singer may be allowed to review calmly some of the incidents of his career, for the reason that just after his death much remarkable history was manufactured and disseminated through the public prints. Men had vivid recollections of Caruso's early days on the local stage. Their memories supplied them with brilliant pictures of misinformation and newspaper columns were filled with pictures of a Caruso that never was. For instance, stress was laid on the fact that he "always designed his own costumes."

Then Mr. Henderson went on to show that Corried, Caruso's first manager here at the Metropolitan, although he knew very little about opera realized at once that Mr. Caruso had not the vaguest notions of stage dress. It is a fact, that when the great tenor revealed himself to New York, he wore clothes that did not fit him, that were made of very poor materials, that had neither style nor distinction. He looked like a star just drawn from a barnstorming company. The poverty of his dress was accentuated by his very bad acting. He was indescribably awkward. His walk was that of a peasant. His gestures lacked both direction and purpose. His poses were invariably undignified.

Mr. Henderson goes on to say that while in certain rôles Caruso shone, he never could assume on the stage the urbanity of the courtier or the nobility of a knightly character. Thus his *Raoul* in "Les Huguenots" was distinctly bourgeois. His *Chevalier des Grieux* never

Viafora's Pen Studies



Introducing Guido Podrecca, Italian Journalist, Deputy Music Critic of the Milan "Popolo d'Italia," and General Man of Affairs Who Is on His First Visit to America. He Can Talk on Any Subject Convincingly and with Enthusiasm and Is Full of Praise for the Beauty of the New York Sky-line and the Excellence of the Metropolitan Opera Company. He Believes New York Should Develop a Futuristic Architecture Characteristic of Its Wealth, Power and Energy. Just Now He Is Editing a Twenty-five Volume History of Italian Music

ceased to suggest the son of a merchant prince.

His greatest successes, as we know, were as *Canio*, *Nemorino* and *Rodolfo*. In the last years, he rose to tragic heights as *Eleazar* and *John of Leyden*.

Henderson also refers to the fact that Caruso dearly loved to play the clown and unfortunately many persons in audiences encouraged him in doing it. His undignified antics when before the curtain often obliterated the whole effect of some of his loftiest vocal achievements.

All this is undeniably true. At the same time, Caruso in his later years, had acquired a grace and charm as well as restraint in his singing which made him, with his naturally beautiful voice, the greatest singer of his time.

The reason that I and no doubt others are particularly grateful to Mr. Henderson for having written his article, in which, it is proper to add, he gave Caruso all the credit that was due him, is because of the unfortunate disposition which developed not only immediately on Caruso's death but since, to ask who will succeed Caruso. With this was a suggested choice between Gatti's two tenors, Gigli and Martinelli, both of whom are too modest to make any such claim.

Now a little reflection will show that there can be no greater injustice to talents that, however great, still have not reached their full development than to insist that they should step into the shoes of a man who only reached his greatness after many years of work and struggle.

If you must compare Gigli and Martinelli with Caruso do so, but with Caruso when he was at their age.

* * *

When Vincent d'Indy, the noted French composer conducted the New York Symphony the other afternoon, we were reminded that it was just sixteen years ago that he stood on the same platform conducting the Boston Symphony. Much has happened since. On his previous visit, French music had not the standing and vogue that it has to-day with us. The war accomplished that much anyhow. German music being barred, the music of noted French composers had at last a showing. The result is that Vincent d'Indy found greater appreciation for his own compositions.

It was a notable tribute to him and the great nation he represents when Mr. Damrosch, the orchestra and the whole audience rose to honor him. Now, isn't this as it should be? Should not this country, and notably New York, lead in the way of a broadminded attitude to the good music of all nationalities and not

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

because it reveres the great German masters thereby consider any music by Italians, the French or even the English as unworthy of consideration?

I had the pleasure the other day to meet Carlos Valderrama, the Peruvian pianist, who came here some time ago to make us acquainted with his own compositions, which are based on the ancient Inca music.

It was Valderrama, you know, who discovered these all but forgotten harmonies—the oldest American music in existence. He found them by penetrating the wildest parts of Peru and living with the Indians for two years. It is quite thrilling to listen to him and the experience he had when he was among them and how the Inca music is performed by means of long and short reed pipes. He says it was his ability to play on the guitar that saved him among those people, for they had taken him a prisoner, had smashed his camera, taken his gun away from him, but when he began to play on the guitar, they became very friendly so that he was enabled to acquire a mass of information of the utmost value.

Valderrama is a man of education and culture. He is a son of the former vice-president of Peru. It is said that he came here under the auspices of the Peruvian government to make known the old Inca music and thereby to direct attention to the art and culture of his own country. Unfortunately for him, there was a revolution which deprived his father of his position.

You may recall that Mr. Valderrama gave some recitals here in New York, which were both interesting and valuable from an artistic and musical point of view. I understand that he soon will come out again under the direction of one of our most prominent managers and will make a tour of the country. If he does, not only music lovers, but particularly the musical colleges and conservatories should take him up for he will provide an evening of entertainment which will not be easily forgotten.

Few people when they read the list of artists that are under a certain manager, have any idea of what that means to that manager, how he is sometimes forced to make tremendous jumps about the country to fix up matters and at times has little or no sleep for a week or ten days at a stretch. It is a most exacting, arduous existence.

I was reminded of that the other day when I met S. Hurok, the manager of Pavlowa, Mischa Elman and others. He is a great enthusiast about Pavlowa. You would say that that is natural because he is her manager. Not a bit of it. Hurok was discussing her neither from the point of view of her art, which is exquisite, nor her money-making powers. He was discussing her as a woman, telling me how considerate, how kindly she is in everything, what great care she takes of the members of her company and how reasonable she is in matters pertaining to the conduct of her business. Naturally she wishes to be successful.

How much that means to a manager. Do you realize what it must be for a manager to have to deal with an autocratic, very emotional, irresponsible lady, who, while she is making money for him is torturing his soul with constant complaints, telegrams, fights, rows and troubles, especially if she is accompanied by her husband? Can you realize what it must be to have such a charming woman as Pavlowa, with whom you can sit down and talk things over and not a single harsh or unpleasant word passes all the time?

We happened to speak of Zimbalist, which gave Hurok the opportunity to allude to something Zimbalist said of Sokoloff, the conductor of the Cleveland Symphony. "There," said Hurok, "is a man who has done wonders with that orchestra, which he began to conduct when it was in a pretty raw condition. Today it is really fine. Sokoloff is doing wonders in Cleveland and has deservedly won the enthusiastic support of the music lovers in that very wonderful and progressive city."

This led us to discuss another man of whom Hurok spoke in the highest terms, namely, Behymer, the well-known manager of the Pacific Coast, who has his headquarters in Los Angeles.

"Behymer," said Hurok, "has done marvels for music. He has taken up cities in Texas and Arizona, where he

has run musical courses, very often without any pecuniary profit, but all the time devoting himself to the spreading of the gospel of music. Others coming later will reap the harvest but Behymer was the man who cleared the land, plowed it and sowed the seed."

Some of your readers have written me with regard to the statement I recently made to the effect that the Methodist Church had recently called upon a well-known actor to either give up acting or cease to be a member of the church. They wrote that such action was probably due to other causes and was only an isolated instance.

I said at the time that I greatly regretted the action of the church for the reason that it seemed to me that inasmuch as the stage cannot be obliterated, it would be more reasonable if the church instead of damning the stage were to use its best efforts to place it on a higher plane, though, you know there are some people in the world who think that there are churches which need to be put on a higher plane just as much as the stage.

However, here is another instance which confirms my argument. It seems that Edith King, who played in "Thank-U" was notified by the Methodist Church that she must leave the stage or leave the Methodist body.

This suggests to me to again call attention to something I said long ago, namely, that the Calvinistic element in this country would not be satisfied with the dry law, that it would stop the use of tobacco in any form and then would make a determined move against the stage, the opera house and also for the enforcement of the old blue laws regarding Sunday amusements of any kind.

It is all very well for people to say, "They never can do that." That is what we said with regard to the dry law, but we have it, don't we? The country is legally and officially dry—as to whether it is practically dry, that is another matter.

You know Monsieur Briand, the distinguished minister from France, who has been with us at the conference of nations in Washington, as he was about to leave, said that he had been greatly entertained at many beautiful functions and though he always drank water, there were times, when it seemed to him that he was drinking claret and at other times very good burgundy, but he presumed it was all—in his imagination.

In spite of the weather the other afternoon, Carnegie Hall was crowded to hear Sergei Rachmaninoff's first piano recital of the season. Every seat was taken and the standees crowded the auditorium till no more could be admitted. Hundreds were turned away.

There was one feature of his performance which reminded me of the olden days when Paderewski was in his prime. That was the rush of ladies, old, middle-aged and young, to the platform begging for encores when the recital was over which has become a feature, so that the pianist to-day who cannot cause a female football rush, which, of course, stops at the platform, is really no pianist, that is, not in the eyes of that section of humanity which is more deadly than the male, but which is the one that brings the male to the concert hall.

Now this rush of females is resented by certain people as being a rather tactless and indeed somewhat vulgar exhibition on the part of American women.

In the first place, I think the pianist enjoys it. Rachmaninoff certainly appeared to do so and was very complacent, playing encore after encore, so did Paderewski, so did Josef Hofmann, so did de Pachmann, when he was here, so do Bauer and the rest of them. It is a little human touch which naturally appeals to an artist, especially if he has gone through an exacting program. It must be very agreeable to the feelings of a pianist to realize that with all the audience has already heard, they did not have enough and want still more.

It certainly proves to the satisfaction of the pianist that a great many people in his audience have been sufficiently uplifted and have certainly not been bored or tired out, which brings me to say that that after all is the test of any performance whether musical or dramatic. Does it leave you tired, bored, anxious to get home and forget it, or does it rouse you up, give you new life, new hope and cheer you up to such an extent that you want to laugh and go home with a cigar in your mouth?

So let the custom continue. It doesn't hurt anybody, and as the American woman is crazy on the question of bargains, let her go home from the recital happy in having received more than she paid for.

Orville Harrold, who has made good at the Metropolitan, particularly this season, and who had remarkable success with Jeritza in "Die Tote Stadt," has come out defiantly in a statement whether people like it or not, he will not reduce.

Orville is right. While it is a good thing to maintain a certain proportion between weight and height, the idea of sudden reductions, taking off twenty to thirty pounds in a few weeks, is liable to have fatal results. It was that which killed Putnam Griswald; it was that which caused the wife of George Gould to suddenly drop dead on the golf links; it is that which may make a woman a perfect thirty-six, after she is forty-six, but her face shows the strain and so does her voice.

One of the scribes of the press says that Orville is going to write a book entitled "Be Fat and Famous." As Orville put it the other day, the singer must choose between a waistiine and a voice gone to waste. "Baritones," says Orville, "and basses are born lucky, and have naturally, like Cassius, a lean and hungry look. But tenors mount to greatness upon dinners of spaghetti long prolonged."

Orville admits that when he reduced from 200 to 180, his voice suffered. He was strengthened in his belief that it is well to be fat because he discovered that many poets have been fat. "Jean de Reszké did not reduce," pleads Orville,

"Caruso did not reduce, John McCormack does not reduce." As to the idea that nobody loves a fat man, he is satisfied that nobody loves a thin tenor who has lost his voice. I agree with him.

Incidentally, Caruso did try to reduce and told me he was doing it on a diet of spinach, as recommended by his physician. I shall always think his physical decay began with that spinach diet.

This comes from Corsica. Katherine Malsatti, a singer, married her great-uncle, Jerome Giacometti, who was a widower and whose first wife was the sister of his new wife's grandmother. Thus, Katherine becomes her own grand-piece and her husband becomes the brother-in-law of his grand-nephews and grand-niece.

But this is not all. Katherine Giacometti is now her grandmother's sister-in-law, her own mother's aunt, and great-aunt of her own brothers and sisters and yet she is only twenty.

If you don't believe this, let me tell you that I found it in that most excellent publication, the Sunday edition of the New York Tribune, says your

Mephisto

Calvé Returns After Seven Years to Make American Recital Tour

Gives Wireless Concert at Sea of Arias from "Carmen"—Has Written Opera Libretto—Viennese Soprano Also Among Arrivals—Widow of Ivan Caryll Sails

AFTER an absence of seven years from America, Emma Calvé returned on Dec. 12 by the Paris for a recital tour. Mme. Calvé, whose expected arrival last week was delayed, gave a wireless recital aboard the Paris three hundred miles at sea in which she sang several numbers from "Carmen," the opera in which she gained great fame many years ago. The music, heard at various points along the Atlantic coast, was interrupted at New York by atmospheric "interference."

Preceding the soprano from Paris came the news that she will produce during her visit here a one-act opera entitled "The Gift of Don Juan," for which she has written the libretto. The music is by a French woman composer named Simon, a friend of Mme. Calvé. There are but two characters, Don Juan, and a Sorceress, the latter sung by Mme. Calvé.

Aboard the Aquitania earlier in the week arrived Clara Kury, a Viennese dramatic soprano, who has come to America for a series of recitals. She was recently heard in Paris and Budapest. Mrs. Ivan Caryll, widow of the com-



Photo by Underwood & Underwood

Emma Calvé, Photographed on Arrival in New York on Board the Paris

poser who died recently in New York, returned to her home in England aboard the Olympic on Dec. 10. H. Godfrey Turner, concert manager, sailed on Dec. 10 on the Albania for a five weeks' tour of England and France.

BROOKLYN HEARS "BOHEME"

Alda, Gigli, Danise and Roselle Sing Chief Roles in Puccini Work

A performance of Puccini's "Bohème" that went a rather leisurely way, and neglected no opportunity for the stressing of buffo ingredients, was given by the Metropolitan Opera Company at the Academy of Music, Brooklyn, on the evening of Dec. 10. The relatively "intimate" dimensions of the theater gave opportunity for a truly moving projection of the last two acts of the opera.

The *Mimi*, portrayed by Frances Alda was an appealing heroine, whose vocalism, especially in the first act, revealed something more than routine knowledge of the rôle. Beniamino Gigli's *Rodolfo* was the well-known sturdy and mellifluous performance. Giuseppe Danise as *Marcello* made his best contribution in the third act, a portion of the work which was equal in performance to any given across the river. Anne Roselle was a spirited, if occasionally strident *Musetta*. A smooth performance of the "Coat Song" was given by José Mardones, and the rest of the cast was capable. Adamo Didur as *Schaunard*; Pietro Audisio as *Parpignol*; Paolo Ananian in the rôles of *Benoit* and *Alcindoro*; and Vincenzo Res-

chiglian as a *Sergeant*, were the other participants. Mr. Papi conducted an orchestra that played with satisfying volume and with occasional fervor.

R. M. K.

J. Lincoln Hall Says Church Quartet Is "An Evil"

PHILADELPHIA, Dec. 12.—The church quartet was described as "an evil" in an address recently made by J. Lincoln Hall, song-leader of Ocean Grove, N. J., before a weekly meeting of Presbyterian clergymen. "It is one of the worst features of modern music," declared Mr. Hall. "It is condemned by every writer of music. To me it is a monumental folly to neglect choirs and favor a paid quartet. My main objection to a quartet is that it has a tendency to prevent the people from participating in the church service. It sings for the congregation."

W. R. M.

TROY, N. Y., Dec. 10.—Eva Lewis has resigned as organist at the Church of the Ascension to accept a similar position at the Fifth Avenue Baptist Church, succeeding Mrs. Ralph H. Philo, Mrs. Daniel Klock, Jr., has resigned after eight years' service as organist at the State Street Methodist Church.

Providing Music for the Holiday Seekers

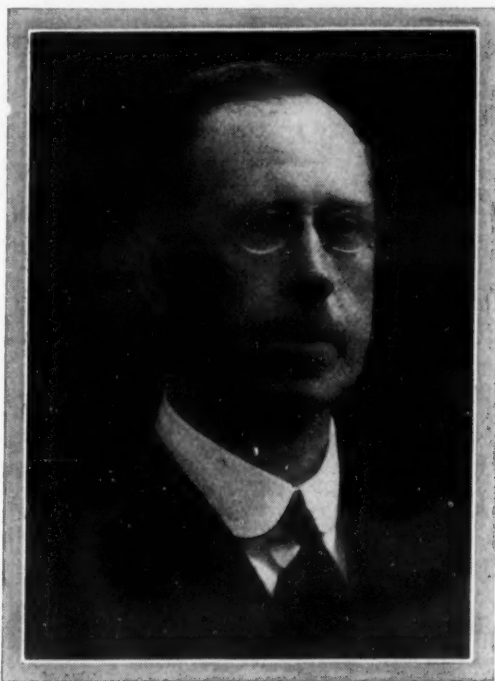
How Bournemouth, English Seaside Resort, Has Won a Reputation as a Music Center—
Dan Godfrey as the City's Leader—Stimulating the Contemporary Writers

By D. C. Parker

MOST visitors to England must have heard of Bournemouth, a delectable place situated on the South Coast. Bournemouth is renowned for its mild and sunny climate, the pine woods which are to be found in the vicinity, the charm of the surrounding country, and last, but not least—its music. I confess it was the music rather than the other attractions I had in mind when I visited Bournemouth, for I had long known how important this town is upon the musical map of England. And it was with pleasure that I heard something of the musical life of the place from Dan Godfrey, the director of music, himself.

In these days many persons are preaching the doctrine of de-centralization, and not without good reason. Where performances of fine music are given only in one or two centers, it follows that a great number of the inhabitants of country districts, villages, and small towns hear little or nothing of it. Such a state of affairs is to be deplored. Every sensible individual wants as many persons as possible to be brought into direct contact with music, so that music may be an active and helpful force in their lives, and not merely a name. Needless to say, Bournemouth is not a large town—its population, I understand, is about 78,000. Yet, in the minds of a host of music-lovers it is associated with an unusual musical vitality. The enterprise of the municipality of Bournemouth must be wholeheartedly commended. Never did it assume so much significance as at the present time. I hope that what this town is doing will give encouragement to other municipalities.

You need not listen to Mr. Godfrey for more than five minutes to know that he is a musician of great enthusiasm, and wide experience. No man is less likely to let the grass grow under his feet, for he is practical, and keen to maintain, and, if possible, to augment, the prestige which Bournemouth can rightly claim. In the course of the chat which I had with him, Mr. Godfrey declared



Dan Godfrey, Director of Music, Bournemouth, England

himself a firm believer in music as an essential part of education. Much, he pointed out, can be accomplished at a trifling cost per child. He advocates a simple talk on music to children, explanatory and attractive, and considers that an interest in folk-music ought to be nourished in the early years. Quite recently, he gave forth his ideas on this subject in a busy center, and they were put into practice shortly after he made them known.

Godfrey's Efforts for Music

But Mr. Godfrey's chief claim to notice lies in the valuable work which he is doing from day to day, week in, week out. While music in Bournemouth, as elsewhere, has its ups and downs, I am glad to see that this winter is amply provided for. The orchestra for the symphony concerts cost £240 a week,

without taking soloists into account; which may seem, at the first blush, a not inconsiderable sum for a place that has not the great population of a closely packed industrial district to draw upon. By any high reckoning the money must, nevertheless, be considered well spent. Bournemouth signifies more than a delightful spot, to which people go in search of health and fresh air; it signifies also music, and music in Bournemouth is, and has for some time been, very much alive, thanks to the labors of Mr. Godfrey. Surely civic pride will never allow the fame already won to be swept away!

Mr. Godfrey insists upon adequate rehearsal. He holds that inadequate preparation accounts for many of the misconceptions about new music and new men. New music demands careful treatment. Whether the audience obtains a proper comprehension of a fresh work, depends largely upon the manner in which the score is treated. "Art," as some old master said, "is made up of trifles." I believe that in Bournemouth the music of the modern composer gets something like a fair chance. An unfamiliar work, Mr. Godfrey assured me, is rehearsed three times, at least.

Stimulates Contemporary Writers

What this means will be more readily grasped if I add that I am dealing with a home of novelties. Many musicians, interpretative as well as creative, are indebted to the hospitality received there. One can scarcely speak too highly of the work which is being carried on, quietly but steadily, for new music, and particularly for contemporary British music.

LONDON STRING QUARTET PLAYS SCOTCH NOVELTY

Expressive Work by McEwen Includes "Flowers of the Forest" as One of Its Themes

In their second New York concert at the Aeolian Hall on Dec. 5, the members of the London String Quartet again gave ample proof of their artistic qualities. Chief interest in the program centered in the first American performance of a work by J. B. McEwen, a Quartet in E Flat entitled "Threnody." The music is profoundly expressive, and is notable for the importance of the parts allotted to the viola and cello. In fact, the latter instrument is given such prominence that in places the balance of the quartet is lost, the work assuming the character of a cello solo with string accompaniment. The last of the three movements is especially poignant in its emotional significance, for the leading motive here is "The Flowers of the Forest," the familiar lament played on the bagpipes at Scottish funerals. The refinement with which the inner meaning of the whole work was conveyed could not have been excelled, and the exquisite tonal shading in the closing strains, as the instruments sighed their mournful theme in softly falling cadences, was irresistible.

Mozart's Quartet in G, not impeccably performed, and Ravel's Quartet in F, given with admirable animation, completed the program. The members of the quartet—James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and G. Warwick-Evans, cello, were many times recalled.

P. J. N.

Robert Lowrey Plays for Washington Heights Musical Club

The Washington Heights Musical Club opened its second season with a piano recital by Robert Lowrey, at the Plaza, on the evening of Dec. 6. Mr. Lowrey's interpretation of works by old and new masters, was at all times vivid. Mozart's Sonata No. 7, in F, with which he opened the program, was enthusiastically received. His group of Chopin numbers which included the Etude in C Sharp Minor, two Nocturnes and the Fantaisie in F Minor, were much applauded. Four MacDowell compositions were played with sympathetic understanding.

F. R. B.

The record is amazing. Take the winter symphony concerts. Among the works promised for performance are one or both of Elgar's symphonies, the "London" Symphony of Vaughan Williams, the "Hebridean" Symphony of Granville Bantock, two Orchestral Studies by Arthur Bliss, movements from Holst's extraordinary composition "The Planets," "Tam o' Shanter" by Goossens, "La Valse" by Ravel, "L'Oiseau de Feu" by Stravinsky, and dances from "The Three Cornered Hat" by de Falla; while a tone-poem, "Tintagel" by Arnold Bax, a violin concerto by Arthur Somervell, and a "Humoresque" by Dorothy Howell will have their actual first concert performances. After reading the list, the reader will agree that there does not seem much to grumble at, especially when it is made clear that the classics are not forgotten, and foreign composers, like Glazounoff, Rimsky-Korsakoff, Malipiero, and others, fairly represented.

Seaside music is, well, seaside music—ephemeral stuff lightly thrown off to amuse the holiday maker. But Bournemouth prides itself that it gives the visitor something more than the fare generally purveyed at such places. Not that Mr. Godfrey ignores those vivacious and melodious items which fit the mood of the happy throng. It is one of his virtues that he draws many things into his net. Elgar and Vaughan Williams and Bantock appeal to him, just as Roger Quilter and Edward German and Sullivan do; he plays Wagner, but not to the exclusion of César Franck. And, all the time, he is on the look-out for novelties worthy of a hearing. Mr. Godfrey speaks with pride of his orchestra, recalling how often tribute has been paid to it by soloists who have enjoyed the orchestral part of the concertos.

Mr. Godfrey is a hard worker. Details of arrangement, program-making, rehearsing, and conducting occupy a large portion of his time. In spite of it all—or, should I say, because of it all?—he can smile. Perhaps inspiration comes to him in the knowledge that his endeavors have raised Bournemouth to an unique position. Musically speaking, he himself is Bournemouth.

PLEASURABLE RECITAL BY ADELE PARKHURST

Soprano Presents an Attractive Program Before Large Audience in Town Hall

Adele Parkhurst, a soprano pleasantly remembered from earlier recitals in New York, presented an attractive song program before a large audience in Town Hall the afternoon of Monday, Dec. 5, assisted by Stuart Ross at the piano. She began her program in the customary manner with a group of old airs which included Mozart's "Alleluja," and Guarneri and Buononcini numbers, the old English "Over Hill, Over Dale," as arranged by Cooke, and a Donaudy song, "Vaghissima Smbianza," which illustrated again how well the music of this present-day Italian recaptures the classic spirit. The second group, including French songs of Debussy, Pierné, Szulc, Caplet, and also Jongen's "Bal de Fleurs" and de Falla's Seguidilla, was the most successful, vocally, of the program. Sung with piquancy and grace, the de Falla number was repeated. In the soprano's final group were a Lullaby and "The Green Eyed Monster" by Lord Berners, the second of which, in humorous vein, was presented with a spontaneity that caused it to be redemanded. She added several extras at the conclusion of the program.

The soprano exhibited a light voice of pretty quality, gracefully and intelligently used, though sometimes with what seemed a too conscious effect of archness, and not always secure as to breath. Mr. Ross played excellent accompaniments.

O. T.

GLEN RIDGE, N. J.—Mrs. Winifred Young Cornish gave a Chopin recital recently for the members of the Women's Club.

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MUSICAL AMERICA'S WEEKLY

Orchestras Pay Way as Music Booms in Paris

New Orchestral Work of Jules Maugué Heard at Concerts-Lamoureux—Maria Kousnietzoff in Novel Musical Enterprise with Fellow Artists—Koussevitsky in First of Special Winter Concerts as Georgesco, Roumanian Conductor, Appears with Paris Symphony

PARIS, Nov. 29.—The great activity displayed in the world of music here is proved healthy beyond all doubt by the excellence of the results arising from it. Never has there been a season when so many good operatic productions were to be heard, not only at the two great subsidized opera houses but in smaller houses as well. A half dozen orchestras, playing each week, are able to more than meet their financial needs and concert halls are filled with good artists.

Maria Kousnietzoff, one of the most popular artists of the Opéra, has organized a unique troupe of actors, singers and dancers for a season at the Femina. Interest is lent to the venture by Mme. Kousnietzoff's announcement that she intends to take her troupe to America at the close of her Paris season. The bill is planned to contain comedy sketches, operatic music and dancing. On the prospectus are announced two numbers written especially for her by Tcherepnine and Jacobson. Henry Forterre, conductor of the Moscow orchestra before the Russian revolution, will direct the music, Vermet the plays, and the scenery will be done by Soudiékin and Bakst. Sascha and Lucien Guitry are said to be associated with Mme. Kousnietzoff in the ambitious scheme.

The Théâtre de la Gaîté-Lyrique is offering "The Barber of Seville" with Vanni-Marcoux, "Boccaccio" with Marthe Chenal and "La Juive" with Charles Fontaine and Mme. Madesky. Mme. Zapolska has had success in "Traviata" at the Trianon-Lyrique, which is giving a series of operas with profit.

Blair Fairchild, an American resident of Paris, has returned from a visit to the United States and is busy at the Opéra Comique aiding in the rehearsals of "Dame Libellule," his ballet-opera which is scheduled for an early production there.

At the Opéra Comique recently, Albert Carré and Claude Terrasse, who collaborated in writing "Fretillon," presented recently at the Gaîté-Lyrique, gave an informal reading of their work assisted by Mme. Carré, Georges Foix, Gabriel Trarieux, Georges Brevard, Eugène Bloch and Henri Casadesus. Mme. Carré created the name part.

It is rumored here that Lord Berners will shortly offer for production an opera based on the play, "Le Carrosse du Saint-Sacrement," given recently at the Théâtre Vieux-Colombier.

New Maugué Orchestral Work

A new orchestral work of considerable merit, "Deux Épisodes Légendaires," by Jules Maugué, was given a performance at the Concerts-Lamoureux under the direction of Chevillard. The piece which deals with legendary giants, heroes and heroines, is largely descriptive in quality, not too profound but well organized orchestrally and full of melody. D'Indy's "Wallenstein" was heard on the same program. Suzanne Balguerie, a splendid artist, sang beautifully "Deux Mélodies Hébraïques" of Ravel and an excerpt from Beethoven's "Fidelio."

Georges Georgesco, conductor of the Bucharest Philharmonic Orchestra, recently conducted the Paris Symphony in a fine program. This Roumanian musician is a pupil of Nikisch and displayed many fine and artistic qualities in his reading of several difficult works, notably "La Procession Nocturne" of Rabaud, to which he brought genuine poetic feeling.

Sergei Koussevitsky, whose reputation as conductor is already ample here, won new honors at his first appearance this year with an orchestra organized for a series of winter concerts under his direction. The program included the names of Weber, Ravel and Beethoven. Koussevitsky's reading of each number was poetic, rhythmical and sonorous. The

orchestra was well in hand. Vera Janacopulos, soprano, distinguished herself by her exquisite singing of a group of modern Russian songs at the same concert.

Good Recitals Plentiful

A quartet composed of Marguerite Villot, Louise Ghins, Mario Varely and Jean Suscinio recently gave with great success a recital of works by ancient and modern composers, ranging from de Jannequin, de Lassus and du Camoy to Paul

le Flem, Paul Vidal and others. The blending of the voices was of great beauty and smoothness. Delcourt, a pianist, played on the clavecin works by Couperin, Rameau and Scarlatti.

Janine Weill, pianist, and Hortense de Sampigny, violinist, last week gave an excellent recital of works by Bach, Beethoven, Schumann and Franck. Mlle. Weill acted as accompanist for Mlle. de Sampigny and played several solo numbers in which she distinguished

herself. The violinist gave a superb interpretation of the Beethoven Sonata Op. 96 and Schumann's Sonata Op. 121.

One of the finest début recitals of the season was given by Jean Duhen, violinist, who displayed an extraordinary technique, tempered by a fine emotional quality which, combined, make his work delightful. He gave individually sympathetic and intelligent interpretations of sonatas by Beethoven, Chopin, Liszt and Schumann.

Another young artist, Paulette Meyer, who recently graduated as pianist with honors from the Paris Conservatory, distinguished herself at the Fauré Festival. Her work was especially brilliant in the accompaniment of a Fauré sonata and the composer's Second Quintet. Mme. Croiza of the Opéra also sang beautifully and other artists who won favorable comment were Gerard Hekking, cellist, and, Eugène Wagner, who accompanied Mme. Croiza.

La Scala, Alterations Completed, Announces Répertoire for Season



The Famous Scala Opera House in Milan in the Process of Having the Roof Raised to Permit the Perpendicular Removal of Scenery. La Scala, One of the Best Equipped Theatrical Units in the World, Now Has Every Modern Stage Device of Importance Except a Revolving Stage. Inset: Angelo Scandiani, Director

MILAN, Nov. 29.—With the roof raised, the interior renovated and a score of the latest scenic devices installed, the Scala stands ready to open its doors for a busy winter season of opera within the next two or three weeks. Only repairs of a minor nature prevent the opening of the famous opera house at an earlier date.

Listed among the singers of American birth are Charles Hackett and Margaret Sheridan. The German list includes Hélène Wildbrunn and Emile Schipper. The remaining singers, virtually all Italian in birth, tradition and training are Elvira Casazza, Eva Didur, Nazzareno de Angelis, Umberto di Lelio, Benvenuto Franci, Carlo Galeffi, Giacomo Lauri-Volpi, Gaetano Pini-Corsi, Mariano Stabile and Sigismund Zaleski.

Arturo Toscanini will head the list of orchestra conductors with Ettore Panizza. Their assistants include Calusio, Failoni, Frigerio and Votto. The or-

chestra will number one hundred members and the chorus one hundred and twenty with twenty additional boy singers. Vittore Veneziani has the work of the chorus in charge.

The management under Angelo Scandiani has decided upon the revolutionary policy (in Italy) of prohibiting the repetition of any aria during a performance.

The opera is scheduled to open with a production of Verdi's "Falstaff," conducted by Toscanini with Stabile in the title rôle. Others in the cast will be Bardini, Paolis and Dominici and Messi di Lelio, Canetti, Casazza, Marmora and Vasari.

The repertoire is announced as follows: "Parsifal," "Meistersingers," Puccini's three short operas, "Mefistofele," Pizzetti's "Deborah e Jael" (first performance), Catalani's "Wally," "Boris Godunoff," "The Barber of Seville" with Hackett, "Rigoletto," Wolff-Ferrari's "I Quattro Rusteghi" and Mozart's "Escape from the Seraglio." Miss Sheridan will be guest artist in "Wally."

Fine Recitalists and Opera for Dutch Cities

AMSTERDAM, Nov. 27.—A company of French artists recently opened a series of operatic productions at the Théâtre Carré with a good performance of "Hérodiade." The orchestra is under the joint direction of Charles Strony and M. I. I. Van Ameron, a Hollander. The singing artists, among whom there are many of considerable renown, include Marthe Darnay, Alice Bérilly, Emma Décaray, Jeanne Béhon, Marie Alfiéri, Louis de Lerick, A. Massonat-Collard,

Servais Janaur, Morello, Jacques van Bijleveld and Marcel Fabre.

Erna Rubinstein, the young Viennese violinist, recently had a great success in the Mendelssohn concerto with the Concertgebouw.

The Czech quartet gave an excellent evening of chamber music devoted to the works of Dvorak. Francis Koene has joined the organization as violinist.

Zimmerman, concertmaster of Mengelberg's orchestra, recently won great dis-

tingtion by his playing of the Brahms Concerto. Mengelberg has secured for an early hearing a new work of Richard Strauss, entitled "Three Hymns with Orchestra." It was played in Berlin on Nov. 4.

The national convention of choral societies terminated recently at Utrecht with the distributing of prizes in a singing contest to the societies of Bussum, Amsterdam, Haarlem, Delft, Rotterdam and Maarsse.

Alexander Brailowsky gave an excellent piano recital at The Hague last week. His work won praise such as has been seldom equaled there.

At Rotterdam the Eruditio Musica opened its season with a recital by Micha Leon, English tenor, who has since returned to Paris after a successful season in Holland.

Liège Opera Opens Season

LIEGE, Nov. 26.—The opera season at the Théâtre Royal was opened with gala performances on successive nights of "Manon" with a cast including Marguerite Carré, Francell, Beaugé and Dupré, and "Tosca" with Vanni-Marcoux and Germaine Lubin. The two operas were followed by elaborate ballets. The announced repertoire of the season, includes "Le Roi d'Ys," "Orphée," "Le Jongleur," "Thérèse" and as novelties "Antar," Reynaldo Hahn's "Nausicaa," Saint-Saëns' "Phryné" and "Cachapré" by Camille Lemonnier and F. Casadesus. The ballet is scheduled for a season which includes Saint-Saëns' "Javotte," Urgel's "Le Loup et l'Agneau," "Kilitja" of Albert Wolff and "Masques et Bergamasques" by Gabriel Fauré.

Constantinople to Have Symphony

CONSTANTINOPLE, Nov. 16.—Plans are under way here for the organization of a large orchestra which will give a series of concerts during the winter. No name has been given the organization but plenty of talent is available among the cosmopolitan population. Among the Russian refugees, who are present in great numbers, capable musicians are to be found in quantity. Two youthful brothers, one fourteen and one sixteen, named Fidelman, recently gave an interesting piano recital in which they interpreted with skill and feeling the works of Sinding, Schumann and Tchaikovsky.

Paris Opéra Répertoire Announced

PARIS, Nov. 28.—Jacques Rouché, director of the Opéra has given out the list of operas which will be produced during the season. These include "Armide," "Lohengrin," "Le Miracle," "Les Deux Pigeons," "Javotte," "Les Maîtres Chanteurs," "Le Roi de Lahore," and "Ariane." Among the novelties will be P. Ladmiralet's "Prêtresse de Korydwen," the overture of which has been frequently played by Paris orchestras. It is a "ballet of action" in the new style in two acts. Ballet productions announced include "Cydalise" by Gabriel Pierné and "Padmavati" of Albert Roussel.

LY SURVEY OF MUSIC IN EUROPE



"Siegfried" and Bax Work Lead London Events

Opera-Goers Welcome Carl Rosa Production of Wagnerian Music Drama—British Composer Ventures Successfully in Rare Form of Concerts for Viola—"Don Giovanni" at the Old Vic—Recitalists Crowd Calendar of the Week

LONDON, Nov. 29.—The Carl Rosa Opera Company's production of "Siegfried" and the first presentation of one of the rarest forms of musical composition, a concerto for the viola by Arnold Bax, were the events of a week filled with recitals and concerts of high order. "Siegfried" was efficiently done, if not brilliantly. It measured up to the recent production by the same company of "Rheingold" which varied from very good to very bad. It has been many years since "Siegfried" has been given here and Wagnerites gave it a rousing welcome.

Bax's concerto was played superbly by Lionel Tertis, who has appeared frequently with the Classical Concert Society and whose work invariably wins the highest praise. Bax deserves great praise for his initiative. It must be said that, like all experiments with an unfamiliar medium, the writing of a viola concerto offered unusual difficulties, many of them of an uninspiring technical nature. He has succeeded in overcoming these superbly and it is to be hoped that more concertos of equally high standard not only for the viola, but for the violin as well, will be forthcoming from contemporary composers. His orchestration of the work was reduced at times to bare necessities and in the viola part as well, there is evidence of mature and artistic judgment in the use of the pruning knife. It is written in the serenely romantic vein of Bax's later works. The Royal Philharmonic Orchestra under Albert Coates' direction, furnished an excellent background to the work.

"Don Giovanni" at Old Vic

Mozart's "Don Giovanni" with the original finale which includes a superb sextet following the descent of the *Don* into inferno was revived recently at the Old Vic, where Clive Carey and Robert Atkins offered it as one of a series of good opera productions. The Old Vic is the nearest approach to a national opera and theater England has ever had. This version of the opera was last heard in London more than forty years ago. The book was rewritten by the admirable Mozart student, E. J. Dent. The cast included Carey, in the name part, Gabrielle Vallings, Winifred Kennard, Stewart Wilson, Sumner Austin, S. Harrison and Arnold Beauvais.

Josef Hofmann at the piano and Eugene Goossens conducting the Royal Albert Hall Orchestra, provided one of the musical treats of the season at the latest special Sunday concert in Albert Hall. It was Hofmann's final appearance for the season and he was at his best in a short program of Rubinstein, Chopin, Liszt and Rachmaninoff. Goossens as usual conducted splendidly. His program included the "Irish Tune from County Derry" and "Shepherd's Hey" of Percy Grainger.

Profusion of Recitalists

The week was crowded with recitals and among these the following must be included as above the average: Juliette Autran, soprano, and Harriet Cohen, pianist, did some excellent work on a program given by the London Chamber Society in Wigmore Hall. Both are young artists with the necessary basis for a growth of artistic stature. The Catterall Quartet played, among other numbers on a fine program, Pizzetti's unfamiliar Quartet in A.

Fridtjof Backer Grondahl, a fine Scandinavian pianist, well-liked here last season, gave a highly successful recital in Aeolian Hall assisted by his countrywoman Elizabeth Münthe-Kaas, a soprano, who sang several numbers, the best of which was Sinding's "Sylvelin" which suited her smooth, clear voice to perfection. Grondahl played with vigor

and fine feeling though he occasionally displayed a deficiency of rhythmic understandings.

Tilly Koenen, the Dutch contralto, did some good singing at her recent recital despite the fact that she was suffering from a heavy cold.

Princess Obolensky-Yourievsky, laboring under the handicap of a program which was a monotone of sadness, succeeded in raising her audience to a high degree of appreciation at Aeolian Hall. She has a voice of good quality and uses it well. Her success lies as much in personal charm and the simplicity of her singing as in an understanding of technique. She had the benefit of an excellent accompanist in Bertram Harrison.

Cedar Paul, soprano, at Mortimer Hall, recently gave a recital of songs from the Hebrides which was a genuine achievement. Into the dreary concert hall Miss Paul brought an atmosphere of wild seas and winds "like a whetted knife." In a group of folk-songs she displayed the true qualities of an intelligent artist by singing them artlessly instead of turning them into "art-songs" as is so frequently done. With the songs she gave a short and interesting talk concerning the lives and customs of the people whose music she sang.

One of the most delightful concerts of the season was given by the Classical Concert Society under the direction of Desiré Defauw. Winifred M. Gardner, playing the clavichord, contributed a delightful bit to a Bach Cantata. Purcell,

Handel and Gluck were also represented on the program.

Nancy Tydd, a young violinist, displayed the qualities of a fine artist at her recent Wigmore Hall appearance. She has undoubtedly more than average talent and may be looked to for even better things.

Roland Hayes recently created something bordering on a sensation at his song recital by singing a group of Nyassaland and Afro-American folk-songs. He was superb in "God's Heaven" and "Let my people go" as well as a poignant convict song "Water Boy."

Another in a series of excellent performances was added to the list of Mark Hambourg's laurels by his recent Palladium recital. He is one of the most popular musicians heard here in many months.

Joseph Salmon, a cellist from Paris, made an excellent impression at his recital of works by ancient composers. Save for two sonatas, by Veracini and Valentini, the numbers were old dance forms, charmingly played.

Returned from a tour of Central Europe, Beatrice Harrison, cellist, gave a recital of much excellence at Wigmore Hall. She was assisted by York Bowen, a good pianist.

Other recitals in a long list included those by Adila Fachiri, soprano; Joyce Ansell, pianist; Jelly d'Aranyi, violinist; Alfred Cortot, with the Classical Concert Society, and Mischa Leon and Isolde Menges with the Queen's Hall orchestra.

Many Events in Brussels' Week

BRUSSELS, Nov. 25.—Among the programs of distinction given lately was one by Émile Chaumont, violinist, Maurice Dambois, cellist, and Ricardo Vinès, pianist, who brilliantly played compositions by Brahms, Schumann and César Franck. Two programs of Walloon music were given with great success by Jean Robert and M. Jassin, violinists, and Jean Mauret and Louis Henry, pianists, who played sonatas by César Franck and V. Vreuls. On the same program were groups of songs by Franck, Dupuis, Jaspard and Radoux well interpreted by Mme. Olivier and Mme. Jassin.

The Concerts-Ysaye have announced a series of recitals for the winter season including such artists as Marie Croiza, Sonia Nagarina, Jacques Thibaud, Yves Nat, Gaston Poulet, Boullion, Amour, Livon, du Chastain, F. Poulain and the Poulet Quartet.

Of much interest are the lectures on musical subjects by Thomas Salignac

with which Brussels became familiar last season. Salignac, a thorough student of musical forms, and a former singer at the Théâtre de la Monnaie, presents one or two of his former colleagues in musical numbers, at each lecture. M. Van Obbergh, baritone, and Mlle. Helbronner, soprano of the Monnaie, sang, at his latest lecture, music of Handel, Bach, Wolff and Maurice Rollinat.

The Zimmer Quartet, whose home is in Brussels, gave an excellent recital of chamber music recently at which the members played numbers by Beethoven, Brahms and Mozart with much success. Jeanne Monjovet, who met with great success last season in the Beethoven festival here, added to her reputation this year by a recital which included "La Vie et l'Amour d'une Femme" by Schumann, "La Bonne Chanson" of Fauré and the same composer's "Roses d'Ispahan." She also sang beautifully a number of Belgian folk-songs. Mme. Monjovet is a splendid artist and one of the most deservedly popular in Brussels.

Ambitious Newcomers Vie with Established Artists in Berlin

BERLIN, Nov. 29.—There is no dearth of musical performances in the concert halls, which are engaged afternoon and evening, and occasionally for morning performances by a multitude of artists. Established musicians are being forced to vie with a host of young artists, many of great talent but still deficient in training, for space in the music columns of the papers.

Mattia Battistini, whom the Berlin papers now call "our beloved guest," continues to be the chief drawing card and the sensation of the Staatsoper. His latest success was as *Scarpia* in "Tosca" with Maria Labia singing the title rôle in excellent voice. Battistini's *Scarpia* is a portrait of a lecherous, cruel man, worthy of appearance on the boards of the Grand Guignol. Recently, with Mafalda Salvatini, one of the most popular sopranos in Germany, he drew great crowds to the Berlin Press League concert. On the same program,

Rudolph Laubenthal and Georg Bertram sang a number of operatic arias. Björn Telen, a young Danish tenor, as *Cavaradossi* in the Staatsoper "Tosca" made a most favorable impression.

Maria Labia, a soprano from the Staatsoper, sang at the concert of the Berlin Philharmonic, which is doing splendid work this season in a series of programs devoted chiefly to modern composers. The soprano has a voice of clear timbre and none too great volume which she uses with force and intelligence.

Maria Ivogün, soprano, who appeared at an earlier concert of the Philharmonic, splendidly directed by the Munich conductor, Bruno Walter, displayed a voice of extraordinary beauty and a thorough artistry in every sense of the word. The singer is one of the successes of the present season.

Emmy Krüger, of the Munich opera, gave a delightful program of songs in which she displayed a good soprano voice, well controlled and subject to a keen



Photo by E. Sandau

Mafalda Salvatini, Soprano, One of the Most Popular of Artists in Berlin, Heard Recently in Concert with Mattia Battistini

artistic intelligence. On the same night Alice Bredow met with success in a recital at Bechstein Hall devoted to songs by E. J. Wolff, Trunk, and Faltis. Six interesting songs by Gabrièle du Bois still in manuscript, were sung for the first time.

Maria Mora von Goetz, soprano, and Alfred Schmidt-Badekow, pianist, gave a joint recital of fine quality recently. Miss von Goetz has a voice trained in the refinements of concert hall singing, which proved itself capable of surviving gloriously the test of *da capo* singing in several numbers. Schmidt-Badekow played in a somewhat academic fashion but with much intelligence a program of Schumann, Chopin and Schubert.

Other recitals worthy of notice were given by Ernst Fischer, first baritone of the Vienna Staatsoper; Hjalmar von Dameck, violinist; Maximilien Rossi, tenor, in a fine program of operatic numbers from Wagner and a group of songs; Hertha Stolzenberg, soprano of the German Opera House; Alice Cassirer, soprano, in a recital of songs, and Charlotte Rosen, who recently has given three violin concertos with the Philharmonic orchestra.

Novelties for Frankfurt Opera

FRANKFORT, Nov. 23.—An opera season of great vitality is indicated by the announcements made recently of the season's repertoire which includes many novelties and the more recent works of modern composers. Heading the list in interest is the proposed world première of Stravinsky's opera, "Renard," the first performance of Bruno Hartl's "Der Einsige Mann" and the première of a new opera, as yet unnamed, by Julius Bittner. The scheduled productions also include Bela Bartok's "Bluebeard," a new opera, "Sankt Susanna," by the Frankfort modernist, Paul Hindemith, and a new ballet, "The Seven Dances of Life," by Mary Wigman. Other novelties will be "Die Tote Stadt," Pfitzner's "Palestrina" and Strauss' "Frau ohne Schatten." Of standard works "Oberon," several Mozart operas and Goetz' "Taming of the Shrew" are scheduled for production.

Lille Music Season Active

LILLE, Nov. 28.—Concerts and recitals here continue almost without interruption. Among the latest successful programs was that of the Capet Quartet, which won acclaim by its playing of Beethoven's Third Quartet and a bizarre Quartet by Ravel. Antoinette Louvois, assisted by the pianist Kartun and the violinist Durot, recently gave an excellent recital devoted to the works of Schumann. Durot is the former first violin of the Concerts-Colonne in Paris. The recital was preceded by a lecture on Schumann. Success crowned the recital at the Conservatory of Rosa Castelli, soprano; Antoinette Veluart, pianist, and Mme. Caponsacchi, cellist.

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Edited by JOHN C. FREUND							
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Fifteen Days Bring Seven Opera Recital Dates to Mrs. Bready



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Mrs. George Lee Bready, Opera Recitalist

Something of a record has been made in the field of opera recitals by Mrs. George Lee Bready, who lately gave seven programs within fifteen days. She worked up a recital on Korngold's "Die Tote Stadt," the Metropolitan novelty, within a fortnight. Three of the recitals in this list were in her regular series at the Ambassador Hotel. She presented "Tosca" on Nov. 29, "Die Tote Stadt" on Dec. 6, and "Boris Godounoff" on Dec. 13, in honor of Chaliapine. Besides these dates at the Ambassador, Mrs. Bready presented "L'Oiseau Bleu" for the Kew Gardens, L. I., Country Club; "Rosenkavalier" in Wilkes-Barre, Pa., and "Tosca" two days later in the same city, again under the auspices of Mrs. B. H. Carpenter. A private recital on "Die Tote Stadt" was given at the home of Mrs. Lancaster Morgan in New York. Mrs. Morgan is one of the patronesses of the Ambassador series.

Mrs. Bready will omit her musicale on Dec. 30 because of the holidays, but she will give a Christmas matinée on "L'Oiseau Bleu" on Dec. 27, especially for school children.

YOUNG PEOPLE HEAR BAUER

Pianist Is Soloist in Series by N. Y. Symphony

The "Program for Young People" given by the New York Symphony, under the conductorship of Walter Damrosch in Carnegie Hall on Saturday afternoon,

Dec. 10, was an enjoyable one, apart from its educational implications. Harold Bauer was the soloist, presenting, with the orchestra, the Mozart Concerto in A and the Liszt "Hungarian Fantasy."

Mr. Damrosch prefaced the opening numbers of the two divisions of the program, the "Egmont" Overture of Beethoven and that to the opera "Le Roi d'Ys" of Lalo, with sage and concentrated aids to appreciation. Following the presentation of the Adagio from Rachmaninoff's Symphony No. 2 in E Minor, which was slowly and searchingly played, there was merited applause.

Mr. Bauer's playing, limpid and nearly effortless, eminently befitted the happy measures of the Mozartian work. In the Liszt composition, the orchestra playing a trifle somberly, the artist was not so notably successful. R. M. K.

RUBY McDONALD PLAYS

Australian Violinist Heard in Second New York Recital

Ruby McDonald, Australian violinist, who was heard in recital last season in New York, presented a program at the Waldorf-Astoria on the afternoon of Dec. 5. Maurice Eisner was at the piano for the artist. The program included numbers by Tartini, Schubert, Grieg, Porpora-Kreisler, Weber and Raff.

Miss McDonald's best endowment is the sincerity which colors her work. The outstanding characteristic of her violin tone is a kind of vibrancy, best exhibited in passages not marked by bravura. In effectiveness, Bruch's "Kol Nidrei" was in many ways her best number. The Tartini "Devil's Trill" Sonata, a compromise with the conventional in program-making, was not played with the ultimate ease nor with a tone finely enough spun. Two numbers near the end of the program, Weber's Waltz No. 2 and Auer's arrangement of the Glinka-Balakireff "Lark" were given brilliantly and smoothly. R. M. K.

MARIE MIKOVA RECITAL

Czech Pianist Exhibits Technical Facility in N. Y. Recital

Marie Mikova, a young Czech pianist who has been in this country several years and who has played for New York audiences before, gave a recital in the Town Hall on the evening of Dec. 6. Miss Mikova's playing displays that careful technical preparation which is not unknown in our concert halls and which while it excites admiration on account of the amount of work it presupposes, can hardly be said to stir the emotions.

Rubinstein's arrangement of the "Turkish March" from Beethoven's "Ruins of Athens," displayed Miss Mikova's technique at its best. The Mendelssohn "Variations Sérieuses" which followed, were, however, monotonous, and

the Chopin group, well done technically, lacked aesthetic appeal, the "Berceuse" especially, being of all Chopin's works the one most susceptible to variety of tone-color, seemed to be given on a dead level. The B Flat Minor Scherzo was played with brilliancy. The final group consisted of works by Hartmann, Debussy, Smetana, Foch and Ross. The Debussy "Children's Corner" was especially applauded. The audience was a large one. J. A. H.

RUTH PAGE AND SALZEDO GIVE BENEFIT PROGRAM

Dancer and Harpist Seen in Concert for Benefit of Homeless Boys on Dec. 6.

Ruth Page, dancer, and Carlos Salzedo, harpist, gave a program at the Apollo Theater, Dec. 6, for the benefit of the New York Home for Homeless Boys, and the Maréchal Foch L'Heure Joyeuse in France. Miss Page, who is remembered for her delightful impersonation in Adolph Bolm's production of Carpenter's "The Birthday of the Infanta," for the Chicago Opera Association, made her solo début on this occasion. The grace of Miss Page's technique and the litheness of her motion was indicated in a series of choreographic fragments staged by Mr. Bolm and herself. She danced charmingly in "Chicks," which Mr. Bolm has set to Moussorgsky's descriptive music; in a Chopin waltz, and in a Siamese Legend set to Reynaldo Hahn's music, and for which Ernest de Werth designed a resplendent costume. Other numbers in her delightful program were from Debussy, Godard, Henriques, Granados and Liszt.

Mr. Salzedo gave welcome repetitions of numbers he has played here before. The opalescent quality of his work was marked in the works of Debussy, Couperin and his own compositions, including "Variations on an Old Style Theme," and "Three Poetical Studies."

Harriet Van Wollenhoven, pianist, assisted with numbers by Debussy and Chopin, and Senia Gluckoff and Alexis Mirikoff aided Miss Page in the "Bal Masque" of Liszt. F. R. G.

Braun Resumes Pottsville Series

POTTSVILLE, PA., Dec. 9.—Last evening Robert Braun resumed his Thursday Nights at the Braun School of Music. These informal piano recitals have become one of the features of the musical life of the town. Everybody knows when and where they are given, and everybody is free to attend. Mr. Braun has not yet announced his programs for this season, but programs of past seasons make it safe to predict a high character for them. He went to West Chester on Dec. 1 for a recital at the Normal School. His numbers were from the "Progressive Series of Piano Playing." This was the first of a series to be given at normal schools of Pennsylvania. Besides his work as teacher and recitalist, Mr. Braun is an impresario. In this capacity he presented Efram Zimbalist, violinist, and John Barclay, baritone, in recital at the Hippodrome on the evening of Dec. 7. This was one of the events in the Robert Braun Artist Series.

Artur Schnabel, Viennese pianist, who is to make his American début this season, sailed for this country on Dec. 10 from Hamburg. His first recital is scheduled for the afternoon of Dec. 25 in Carnegie Hall. Among his other engagements for the current season are appearances as soloist with the Chicago, Boston, Detroit and Minneapolis Symphonies.

Manfred Malkin to Return to Concert Work This Season



Manfred Malkin, Pianist

The many friends in America of Manfred Malkin, pianist, are looking forward to the return of this artist to the concert platform. Mr. Malkin will give two Carnegie Hall recitals this season. At his first recital, on Jan. 9, he will present a program of numbers by Bach, Beethoven, Schumann, Mendelssohn and Debussy, and on March 13 he will be heard in an all-Chopin program. Besides his concerts in New York, Mr. Malkin will make a limited number of appearances in eastern cities. His dates are being arranged by his management, Haensel and Jones. It is expected that he will make a transcontinental tour next season.

ARTISTS COMBINE FOR COOPER UNION CONCERT

People's Institute Presents Inez Barbour, Roszi Varady and Salvatore de Stefano

The fourth free concert of the People's Institute series at Cooper Union was given on the evening of Dec. 11. The artists were Inez Barbour, soprano; Roszi Varady, cellist, and Salvatore de Stefano, harpist. Mme. Barbour was accompanied by Henry Hadley in a group of his songs and an aria from Godard's "Le Tasse."

Miss Varady made an excellent impression in two groups of numbers by Tchaikovsky, Glazoundoff, Van Goens, Rubinstein and Popper. Mr. de Stefano's first group consisted of one of Bach's charming Bourées, delightfully played, Zabel's familiar "Fountain" and an Impromptu by Schuecker. His second group was of two numbers by Albeniz, a Spanish Serenade and a Danse. All three of the artists were enthusiastically applauded by a capacity audience. Lou Olp accompanied Mr. de Stefano and Miss Varady. The series of concerts, which are given by the Institute for the purpose of bringing the best music interpreted by the best artists to the lower section of New York, are under the direction of Erik Huneker. J. A. H.

Nina Tarasova, interpreter of Russian folk-songs, will give her first recital of the season on the evening of Dec. 20 in Town Hall. She will present several groups of songs entirely new to this country.

PROGRAMME OF LECTURE-RECITAL

Three Centuries of American Song

By OLIVE NEVIN, Soprano, and HAROLD VINCENT MILLIGAN

First Century represented by

1. (a) My Days Have Been So Wondrous Free... } Francis Hopkinson* (1737-1791)
- (b) O'er the Hills... } (1737-1791)
- (c) Gentle Zephyr... } P. A. Von Hagen† (1781-?)
- (d) Cupid and the Shepherd... Raynor Taylor† (1747-1825)

Second Century represented by

2. (a) I Dream of Jeanie With the Light Brown Hair... Stephen Foster (1826-1864)
- (b) Katy Bell... (1826-1864)
3. (a) Before the Daybreak... (1826-1864)
- (b) The Woodpecker... (1826-1864)
- (c) Nocturne... Ethelbert Nevin (1862-1901)

*From "THE FIRST AMERICAN COMPOSER"

Edited by Harold Vincent Milligan.

†From "PIONEER AMERICAN COMPOSERS."

Compiled and Edited by Harold Vincent Milligan.

Third Century represented by

4. (a) Exaltation... Mrs. H. H. A. Beach (1867)
- (b) Merry Maiden Spring... Edward Macdowell (1861-1908)
- (c) Memnon... Arthur Foote (1853)
- (d) The Lark Now Leaves His Watery Nest... Horatio Parker (1863-1920)
5. (a) Three Mystic Ships... Gena Branscombe
- (b) Hymn to the Night... Campbell-Tipton
- (c) Star-Trusts... Marion Bauer
- (d) An Invitation... Harold Vincent Milligan (Francis Hopkinson).

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Introducing
Mr. Lyell Barbour
Pianist.

AGAIN EDITH MASON TRIUMPHS

as "GILDA" in "RIGOLETTO" with Chicago Opera

"ONE OF THE WORLD'S GREAT VOICES!"—Farnsworth Wright, *Chicago Journal of Commerce*.

"DREW ROUND UPON ROUND OF APPLAUSE FROM THE AUDIENCE."—Paul Bloomfield Zeisler, *Chicago Herald & Examiner*.

"EDITH MASON MADE A SENSATIONAL SUCCESS AS GILDA!"—Maurice Rosenfeld, *Chicago Daily News*.

"HER SINGING OF 'CARO NOME' WON HER AN OVATION!"—*Chicago Evening Journal*.

"MME. MASON GAVE US A HIGH E AT THE CLOSE OF THE THIRD ACT WHICH WAS A TONE OF EXTRAORDINARY POWER AND BRILLIANCE."—Karleton Hackett, *Chicago Evening Post*.

"THE MEZZA-VOICE THROUGHOUT THE EVENING WAS NOTHING LESS THAN RAVISHING."—Herman Devries, *Chicago Evening American*.

"HER 'CARO NOME' WILL STAND AS ONE OF THE LOVELY MOMENTS OF THE SEASON."—Edward C. Moore, *Chicago Daily Tribune*.

"Miss Mason was a Thriller. Miss Mason was girlish, innocent, lovable in appearance, her voice registered all these, and it expanded later into the breath of tragedy with complete and certain insight. Incidentally she sang 'Caro Nome' as the composer wrote it, which is different in several ways from the way it is usually heard. It will stand as one of the lovely moments of the season."—Edward C. Moore, CHICAGO DAILY TRIBUNE.

"Edith Mason was the Gilda. Her singing of 'Caro Nome' won her an ovation. Her voice has a quality which cuts through the orchestra and so adds high lights to the singing of Gilda which coloraturas miss."—Eugene Stinson, CHICAGO DAILY JOURNAL.

"Edith Mason dared to sing the part of Gilda without making it a coloratura role. This is one of the reasons why she was the best Gilda yet heard on the Auditorium stage.

"Miss Mason's voice possessed a velvety lusciousness, an indescribably floating quality, that made her higher flights a marvel of sheer loveliness. *One of the World's Great Voices*. As an actress, Miss Mason also excelled all previous singers who have trod the stage of the Auditorium in this rôle. The first real ovation of the evening came after her truly marvelous singing of 'Caro Nome.'"—Farnsworth Wright, CHICAGO JOURNAL OF COMMERCE.

"Miss Mason contributed some very fine and in its nature surprising singing. She managed the garden scene floridities with a perfect smoothness and with a refined elegance which drew round upon round of applause from the audience. That a dramatic and lyric soprano should be able to turn about from a splendid performance of 'Butterfly' and sing semi-coloratura as admirably as

she did last night is, to put it very mildly indeed, most remarkable."—Paul Bloomfield Zeisler, CHICAGO HERALD & EXAMINER.

"Edith Mason Made a Sensational Success as Gilda.

She gave it a highly polished interpretation and brought forth the warm lyric phrases with a refined style and flawless clarity. Also, she made a charming girlish picture."—Maurice Rosenfeld, CHICAGO DAILY NEWS.

"Her Gilda is another beautiful piece of vocal and artistic artistry.

"Her 'Caro Nome' was Another Singing Lesson, a lesson in nuance, exquisiteness of tone—quality and phrasing, technic that defies criticism.

"In her duet with Rigoletto in the third act she finished with a high E flat of marvelous surety and brilliance, and the mezza-voice throughout the evening was nothing less than ravishing."—Herman Devries, CHICAGO EVENING AMERICAN.

"Mme. Mason sang the music beautifully and played the role with simplicity and charm. She sang with velvety loveliness of tone and fine poise.

"Mme. Mason gave us a high E at the close of the third act which was a tone of extraordinary power and brilliance, as well as two high D flats for good measure. Her singing of the soprano in the duet in the third act was particularly fine. There was deep feeling for the meaning of the words expressed thru the tone, and yet the vocal poise perfectly maintained.

"Mme. Mason received a great demonstration at the close of the act."—Karleton Hackett, CHICAGO EVENING POST.



Photo by Matzenc, Chicago
EDITH MASON AS GILDA IN "RIGOLETTO"

Management: WOLFSOHN MUSICAL BUREAU, 8 East 34th St., New York

Music's Role in Bringing World Peace

People's Chorus of New York Gives Notable Concert Under Lorenzo Camilieri—Power of Song in Mending the Hurts of Humanity and Linking Mankind Emphasized in Speech by John C. Freund—May Peterson, Soprano, and Anna Welch, Harpist, Appear as Assisting Artists

THE ideal of song as a great natural means of expression for all was again demonstrated in the first special concert of the People's Chorus of New York, Lorenzo Camilieri, conductor, given in the Town Hall on the evening of Dec. 8. A program marked by spontaneity and informality was given by the organization in delightful manner, with the assistance of May Peterson, noted soprano, who sang brilliantly a group of numbers, and Anna Welch, harpist, heard in a solo group and an obligato to the Chorus' work. As guest of honor, and as able raconteur of the Chorus' praiseworthy history and laudable aims, John C. Freund, the editor of MUSICAL AMERICA, contributed an address that summarized what was said in song during the evening's program. His message stressed the necessity for a democratization of music, for the bringing together of the peoples in harmony, for the banishing of poisonous hatreds throughout the earth.

The object of the concert was ably stated in the remarks of Mr. Camilieri, the conductor, early in the evening. "This is not a formal concert," he said. "There are very many of those every day in New York. Our purpose in inviting you to our program is to make each of us better acquainted with the other, and more familiar with the idea which we are trying to demonstrate. I hope that all of us may leave this hall burning with enthusiasm for that idea."

Honoring the Human Voice

"You may have no idea," he continued, "of the difficulty we have met in popu-



Conductor and Soloists at the Special Concert of the People's Chorus of New York:—Left to Right, Anna Welch, Harpist; Lorenzo Camilieri, Conductor, and May Peterson, Soprano

larizing this idea of the importance of enjoying music heard through the mouths of the people. Yet to-day thousands upon thousands of dollars are spent each year to maintain orchestras. We do not disparage the music of instruments: we should be glad to have it as accompaniment for our People's Chorus. Yet it seems unreasonable that man-made instruments should be encouraged in ensemble use, and the human voice, an instrument divine-produced, not be encouraged in its spontaneous exercise.

"It is not financial so much as moral support that such a project needs. If the latter encouragement is given, sufficient financial support will follow. Recently we have been very happy in securing cordial support from one whose posi-

tion in this country is unique, who was the pioneer in this nation's musical journalism. In 1871, fifty years ago, he gave Americans their first musical paper in English. I am honored in introducing to you Mr. John C. Freund, the editor of MUSICAL AMERICA."

Cordial and expectant applause welcomed the veteran editor as he stepped out upon the stage. "That sort of welcome," said Mr. Freund, when he was able to make himself heard, "one gets only when one's enemies have failed in putting one out, and one is presently to start on one's journey to brighter shores!" This statement evoked appreciative laughter and applause.

The speaker told succinctly of the history and the enthusiastic spirit of the



Photo by Illustrated News

community chorus movement, as exemplified by the organization on the platform. He paid a tribute to Mr. Camilieri as its leader. There was a sincere appreciation on the part of his listeners when he urged the necessity of giving music into the hands of the many, instead of the few—just as had been done with government.

He then paid a tribute to President Harding, in recounting an anecdote of that executive's allowing a talented but impoverished young artist to model him while at the duties attendant upon his campaign for the Presidency. How that same young artist not only made a name for himself, but converted a number of the worst members of an East Side "gang" to a better life through teaching them to draw, was further narrated by the speaker. "Which proves," he said, "not only that humanity is willing to be saved, but that it can be saved!" Mr. Freund was interrupted by applause at many points in his address.

A Notable Message

A few years before the great war," said Mr. Freund, certain individuals conceived the idea of starting a community chorus, to bring together old and young of all grades, classes, religion, nationalities to sing the songs of the people. They had but a small bundle of tricks, yet were successful. They were simply going back to first principles for music did not start as an art. It came out of the mass soul in the shape of the folk-song.

They found backing, for there were broad-minded persons who realized that music was not merely art for art's sake, for fashion to go to the opera, for the cultured few to hear the symphonies, but that it had a great human mission, a mission of uplift, of civilization.

Later, the movement swept the country. Community choruses were started everywhere. Some soon died from lack of interest. Most of them, however, continued.

As we know, when we entered the war, song leaders under the direction of the government, went into the camps here, and into the camps overseas and so kept up the morale of the troops, especially of those poor devils who had to live in the filth and horrors of the trenches.

But it was all on the line of popular songs—"Swanee River," "Old Black Joe," "Long, Long Trail," "Star-Span-gled Banner," "Over There." No effort was made to introduce music of a higher grade. Some of the singing was naturally pretty raw, but it was soon demonstrated that the song leaders were accomplishing a great deal in making people forget those differences, and indeed animosities of race, and religion, which were at the base of the great world war, and which enabled an unscrupulous militarism to send Germany to her doom and millions of men to their death, and in the

THE MOST COMPARED

Recent

Chicago Tribune, Dec. 2, 1921:

Miss Lucy Gates, whose coloratura has been pronounced by Walter Damrosch better than Galli-Curci's, gave utterance to it in Una voce poco fa from "The Barber of Seville." It is sure to be a success when expertly done, and Miss Gates demonstrated that she can succeed with the best of them. She also appeared in some songs which did credit to her as a singer, and as a student of how to project the English language.

Direction of Catharine A. Bamman,

SINGER IN AMERICA

Vintage

Keokuk Constitution, Nov. 29, 1921:

Being compared with all of the greatest sopranos of the day, places a singer in a position extremely difficult to fill, but Lucy Gates, America's own wonderful coloratura soprano, proved herself equal to the occasion, and surpassed all expectations. She possesses all of the essentials of a truly great singer—a cordial, unaffected manner; radiant beauty; a powerful voice, by nature made luscious and by training made brilliant.

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[Continued on page 17]

JOSEPH SCHWARZ

CREATES UNPARALLELED SENSATION AT CHICAGO OPERA DEBUT

November 21 and 24, 1921



AS "RIGOLETTO"



JOSEPH SCHWARZ MAKES THE GREATEST RIGOLETTO EVER SEEN HERE

He is gifted with a voice of *great range* and *power*, of vast warmth and resonance, of every imaginable tint and shade of color. He has an alto *mezzo-voce* that any tenor could be proud of. He is a *very great* artist. He made a sensation last night, a *tremendous sensation*.

—Paul Bloomfield Zeisler, *Chicago Herald and Examiner*

SCHWARZ JUSTIFIES DIRECTOR GARDEN IN OPERA DEBUT

His singing is in itself a *lesson* in finesse, discretion and good taste. The quality of his voice is mellow, sympathetic, it is *beautifully trained*, elastic, shading with ease, and possessing *all* the graces of the finished vocalist. His success was immediate.

—Herman Devries, *Chicago Evening American*

We became better acquainted with the *high art* of Joseph Schwarz, who almost makes an intimate song recital out of his rôles. As Wolfram (*in Tannhäuser*) he put forth a *golden vocal quality* and sang with *extraordinary* musical finish.

—Maurice Rosenfeld, *Chicago Daily News*

His voice was rich in *natural color* and with *much* variety. He made some beautiful effects with soft tones. As Wolfram he was the embodiment of the spirit of the story and sang with imagination and *beauty of tone*. The audience liked him and gave him great applause.—Karleton Hackett, *Chicago Evening Post*.

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Ida Geer Weller

Mezzo-Contralto



Photo by Morse, N. Y.

Program Chosen Displays Singer's Taste and Catholicity



Miss Weller has a good voice, of liberal range, with unusually well trained upper tones. This does not imply by any means that the other tones have been neglected. She uses her voice skillfully as far as technic goes. Her interpretations were well considered and intelligent. One admired the voice and art of the singer.—*Philip Hale, Boston Herald, Oct. 28, 1921.*

The Arioso from Bemberg's "La Mort de Jeanne d'Arc" gave Miss Weller opportunity to display her excellent upper voice, and in it she accomplished her most effective singing of the afternoon.—*Boston Transcript, Oct. 28, 1921.*

Miss Weller has an imagination as well as a voice. The somber warmth of her tones suited her first group of classics admirably. Brought out dramatic intensity without degenerating into a singing actress. It is no exaggeration to speak of her performance as comparable to the interpretations of such acknowledged great artists as Culp and Gerhardt.—*Boston Globe, Oct. 28, 1921.*



Available for Spring Festivals

Management

ANTONIA SAWYER, Inc.
Aeolian Hall, N. Y. C.

Music's Great Part in Movement for World Peace Stressed in Word and Song at Choral Concert

[Continued from page 15]

end condemned the world to a misery and agony from which it will take a century for the nations to recover.

Then there arose an idealist, a man who had come here from abroad, a Greek, a man who had the vision to realize that the time had arrived to go a step further in this mass singing. So he started with a few girls from the Young Women's Christian Association.

Real Music Out of Chaos

Being a musician, a conductor of experience and some renown, he was not content to lead a chorus that merely could sing some of the old songs without much attention to rhythm, nuance, clear diction. He conceived it to be his duty first of all to teach those who came under his baton how to sing and then gradually to introduce them to the works of the masters.

He is giving you a taste of what he has accomplished with indomitable courage, perseverance, under great stress and strain, for he was not a man of means. He devoted himself and his energies with indefatigable patience and good humor to bringing real music out of what was before that time—chaos.

That in a comparatively short period he has gone far, you no doubt will acknowledge. His work, however, carries further than any individual results accomplished. It stands out as an example to others to follow. It will raise the whole tone, the character of community chorus singing and will go far to answer the charge of those critics and cultivated musicians who have hitherto derided the movement as nothing but a vulgar prostitution of a great art. He has shown that everybody can sing; of course, some better than others. The chorus is you, and you and you! (Mr. Freund pointed to various people in the audience.) He is proving that the most beautiful instrument is, after all the human voice.

That is why I am here to-night to plead that you hold up the hands of Lorenzo Camilieri.

He and others are making a practical demonstration not of what we can do for music—that will take care of itself—but of what music can do for us all in every phase of human activity, and that the time has come for us to take music out of the rut in which it has been kept hitherto by those who regarded it as something sacred that should not be profaned, and give it into the hands of the many, just as we took government out of the hands of the few and gave it into the hands of the many.

Music's Part in Salvaging Civilization

Such civilization as we have reached is trembling on the verge of an abyss, with wars, riots, misery, starvation in the European countries, with chaos in Russia, some of the nations on the verge of financial bankruptcy, conditions in many countries too horrible for words, the natural result of the slaughter, the rapine, the destitution caused by the great world war.

Will humanity get together or will it by the invention of more awful forms of destruction wipe itself out and prove to the Divine Mind that it is not worthy to continue to exist?

We cannot progress, civilization cannot function together with the submarine, the bombing plane, poison gas. One must give way to the other. Which shall it be? Where religion has failed, where statesmanship has failed, we must look to the cultural forces and to their exposition by the idealism of the women, an idealism bred out from the agonies of the ages, through man's inhumanity to man.

And in this idealism, music, which begins where words end, which whispers to us of immortality, must have the leading rôle.

If, as the scientists tell us, matter itself is only vibration, it is not too far for an intelligent mind to vision that through vibration—through music—we may reach that world-wide harmony which will make life and property safe and lead us to a higher, nobler, saner plane of existence.

This community chorus is a manifestation of the new spirit that is coming into the world, a spirit that will lift humanity out of the materially gross into the spiritually refined. We see that spirit in the conference of nations in Washing-

ton summoned by an American President. We want the recognition of the American ideal, which is—to safeguard the sanctity of human life, the honor and dignity of labor, the miracle of motherhood.

Nationalities United in Music

I have heard a chorus of twenty-five hundred working people in a great industrial plant in the Middle West, thirty different nationalities, could not speak to one another. Many of them understood little if any English, but they all had learned to sing "My Country, 'Tis of Thee, Sweet Land of Liberty." They felt the sensation of a common interest through music.

Music, which can aid the business man to meet those problems which are ever before him.

Music, which can inspire the inventor, which can relieve the soul-deadening, monotonous toil of the man or woman at a labor-saving machine, which is responsible for so much of labor's unrest.

Music, a solace to the sick and wounded in the hospital.

Music, which can bring joy through a mechanical instrument into the most humble home.

Music, which floats from organ and choir at a christening, at a marriage, at a funeral and soothes the agony of the mother despairing over the death of her first born.

There are those who think it is a crazy thing to discuss music and the cultural influences at a time when we are putting our minds on the income tax, tariffs, battleship and armament reduction. But the salvation of the world must come by giving attention not alone to individual nations but to the individual. What are we going to do with the submerged tenth; with those born to poverty, misery, even crime?

The old order has gone! The cry has gone up from the people, "We want a better life!"

Power has passed to the new world from the old, which looks to America for a new life, a new inspiration. We have the material wealth. With all our troubles, the great war has not touched us as it did the nations on the other side of the water. So it is up to us, up to us Americans, composed as we are of all the nationalities of the world, to give humanity a new hope, never mind what the cost, what the sacrifice.

We already lead in industry, in invention, in the high character and ability of our business men, doctors, scientists, athletes, in our women, who have long labored in a thousand ways to cultivate the finer things of life.

Now through the power of the cultural and spiritual forces, as expressed by our composers, singers, players, artists, architects, sculptors, we must lead the world, for it is squarely up to us to prove to the world that democracy—government by and for the people—is no idle dream, but a living, pulsating force to lift humanity out of the ruck and muck of sordid toil, of selfishness, of greed, of universal hate, and so bring us nearer the day dreamed of by philosophers, sung by poets, toiled for by statesmen, died for by heroic women as well as heroic men, by martyred peasants as well as martyred Presidents, by the Master who suffered on the cross, the day when there will be something—something like good will among men and on this earth—harmony—peace!

At the close of the address Mr. Freund received long continued applause as he left the stage.

Program for Harp and Voices

Music, speaking directly to the inmost being of the listeners, pleaded worthily for the era of harmony among men. The chorus, accompanied by Mr. Camilieri at a grand piano on the stage, sang numbers in a way that proved the organization is making continuous strides in its ensemble work. Particularly did the organization excel in the interpretation of folk-songs, of which, in addition to works of Bach, Beethoven and other classic composers, there were a number on the program.

The first work given was Beethoven's "Creation's Hymn" arranged for chorus. Then came two Bach choruses, "Break Forth, O Beauteous Heavenly Light" and "Beside Thy Cradle Here I Stand." There was a fine measure of balance in these performances, and dignity and sonority.

A group of numbers was then played by Anna Welch, a very able harpist. She gave Zabel's "Marguerite au Rouet" and the Cavatina from Donizetti's "Lucia," in the latter number achieving the cadenzas brilliantly. A finished style, with much deftness in execution, were salient characteristics of her playing. The next number was an arrangement for the chorus of the well known Barcarolle from Offenbach's "Tales of Hoffmann," in which the feminine voices especially were heard to advantage. There was a harp obbligato, and the number was encored so enthusiastically that it had to be repeated.

In two songs which followed, the lullaby, "Hush Thee, My Baby," by Sullivan, and "Smile Again, My Bonny Lassie," by G. B. Nevin, the spontaneity of the choral organization was delightful to mark. As if moved by innate musical instinct the singers presented the folk-quality of the numbers with a balance, restraint and effectiveness that made for most excellent interpretation. There followed "The Carol of the Russian Children" from a popular source and typically Russian in its somber cadences and sonority. It, too, was smoothly done.

May Peterson Charms

Coming as climax to the musical program was the group of solos presented by May Peterson, operatic soprano, the principal assisting artist of the evening. Miss Peterson, personally radiant, sang Debussy's "Nuit d'Etoiles," the "Slumber Song of Mary," by Reger, a most effective number in the sincerity of its interpretation; "Soft-Footed Snow," by Sigurd Lie, which the artist repeated in response to applause, singing it facing the chorus on the stage; and Hageman's "At the Well." The artist's voice on this occasion was highly responsive to nuance, her tones being clear and forceful or lightly spun, as the interpretation of the number demanded. Her faculty of presenting as an artistic whole any number was well manifested.

So insistent was the applause after Miss Peterson's announced numbers that she was compelled to add several extra songs. The one calling upon the artist's utmost virtuosity was the "Norwegian Echo Song" of Bjerregaard-Thrane, a number once beloved of Jenny Lind. Here was demonstrated anew the fullness, clarity and trueness to pitch of Miss Peterson's voice. As a recall number the artist presented "The Cuckoo Clock" by Grant-Schaefer. Miss Peterson was presented with a handsome bouquet, the gift of the chorus, as was also Miss Welch, her associate artist.

The chorus accompanied Miss Peterson in the folk number, "Carry Me Back to Old Virginny."

The last numbers given by the chorus were Geibel's "Kentucky Babe," and the wartime song, "Keep on Smiling," which, as Mr. Camilieri reminded the auditors, had been influential in persuading listeners to purchase \$200,000 worth of war bonds when sung from the steps of the New York Public Library several years ago.

In closing the program, the conductor of the chorus announced the second concert of the People's Chorus, to be given in the Town Hall on the evening of Jan. 19. At this time a new program, with assisting artists, will be presented. The success of its programs in the past guarantees a future increasingly loyal following for the People's Chorus of New York.

R. M. KNERR.

Josef Lhevinne in Springfield, Ill.

SPRINGFIELD, ILL., Dec. 10.—Josef Lhevinne, pianist, was presented in recital at the State Arsenal recently, under the auspices of the Amateur Musical Club. The artist's program was one of much interest, and was enthusiastically received by an audience of several thousand persons.

E. S. O.

Dimitri Dobkin, Russian tenor, who made successful appearances last season, will give his first recital of the season in Aeolian Hall on the evening of Dec. 23. His program will include three groups of Russian songs unknown to America.

Claude Warford has resigned his position as official accompanist of the Euphony Club, New York, but will continue his work as managing director for the concerts of the Euterpe Club at the Waldorf and the Plaza Hotels.



GIGLI

Leading Tenor of the
Metropolitan Opera
Company



To speak of a successor of Caruso is a sacrilege and a profanation of his memory, and to do so would be to violate a tomb sacred to Italy and to the entire world.

Every artist should with all his might try to gather up and conserve the artistic heritage of the Great Dead and without exhibitions of vanity, but with persistent study, strive for the purity and the beauty of Art.

It was thus that he strove, and we, for the glory of Art, must follow his example with dignity!

(Translation of accompanying letter)

New York, Novembre 29 / 1921

Parlare del Successore di Caruso
è sacrilegio, è profanare la sua
memoria, è violare una tomba
sacra all'Italia e al mondo
intero!

Gli sforzi Segui artistici debbono
mirare, oggi, a raccogliere e conservare
l'eredità artistica del Grande Comparsa,
non con vanitose esibizioni, ma con
tenace studio per il trionfo del puro
e del bello!

Egli così lotta, e noi, per la gloria dell'Arte,
dobbiamo con dignità, seguirne l'esempio!

Beniamino Gigli



MARY MELLISH

SOPRANO

Metropolitan Opera Co.

Wins Success in Operatic Concert at Washington, D. C.

"Miss Mellish is a young singer of pleasing voice, that is at its best in concerted work, showing out admirably in the Rigoletto quartet that was splendidly given."

Jessie MacBride, in *Washington Times*, Nov. 16, 1921.

"Miss Mellish and Mr. Althouse opened with 'O Soave Fanciulla,' from 'Bohème,' an old favorite, which is always welcome. Their voices blended well and personal charm added much to the already popular number. Miss Mellish has a clear soprano and sings with feeling and artistry."

Washington Post, Nov. 16, 1921.

"Miss Mellish substituted for Marie Sundelius and carried out the program as originally arranged. She has a high, clear, brilliant voice with some rich, warm tones. Her voice has a remarkable range and power thruout."

Washington Evening Star, Nov. 16, 1921.

Under Management of
HAENSEL & JONES, Aeolian Hall, NEW YORK CITY

QUINTETS REJOICE THE BEETHOVENISTS

Concert, The Beethoven Association, Aeolian Hall, Dec. 6, evening; participating, May Peterson, soprano; Ernest Schelling, pianist; Georges Grisez, clarinetist; The Letz Quartet, Stuart Ross at the piano for Miss Peterson. The program: Quintet in B Minor, for Two Violins, Viola, Cello and Clarinet, Opus 115; Vocal Numbers, Aria from "Eadhamisto," Handel; "Air de Volubilité," da Capua; Ariette, Salvatore Rosa; Aria, "Patron," from "Phœbus and Pan," J. S. Bach; Quintet in E Major, Opus 44, for piano and strings, Schumann.

The haunting beauty of the Brahms clarinet quintet alone would have justified this concert, in a time when there are many programs that raise a question as to their excuse for being.

It is in such numbers as this that the Beethoven Society fills a place unique among the many musical activities of Manhattan, enlisting, as it does, the

foremost artists in America, who proffer their services, gratis, to the performance of masterworks off the main highways of the concert repertoire. Mr. Grisez' clarinet playing was that of an artist of the instrument, and there was a flawless adjustment of it to the string parts of the quintet.

Mr. Schelling, likewise, brought the savor of distinguished art to the richly melodious Schumann quintet, though there were moments when the piano tone asserted itself a little too dominantly.

Miss Peterson's singing had its customary intelligence and charm, though at least two of her numbers did not seem on the best level for her voice. Mr. Ross played skilful accompaniments.

This was the first program given by the Association that contained no music by Beethoven. O. T.

VIOLIN RECITAL GIVEN BY MICHEL HOFFMAN

Technical Skill and Musicianly Feeling Disclosed in Program at Town Hall

Michel Hoffman, a violinist not new to New York audiences, appeared in recital at the Town Hall, Monday evening, Dec. 5, and gave evident pleasure to his audience. In his opening number, Vitali's Ciacona, Mr. Hoffman disclosed technical gifts of no mean order and a musicianly regard for correct intonation and good tone. The Schumann-Auer, Vieuxtemps and Carri numbers of his second group were cleanly and sympathetically played. Ernst's Concert Pathétique in F Sharp Minor, with cadenza by Ferdinand Carri, while not particularly moving or disclosing any unusual virtuosity, was given a substantial and satisfying reading. The more sensitive qualities of the violinist's art were revealed in Achron's "Hebrew Melody" and the Sarasate transcription of Chopin's E Flat Nocturne, two numbers of his final group. David Sapiro, at the piano, provided well-managed accompaniments. B. B.

Thelma Given, violinist, appeared on Dec. 4 as soloist with the Reading, Pa., Symphony Society.

MARIE STAPLETON MURRAY REVEALS CHARM OF VOICE

Soprano in New York Recital Gives Excellent Account of Artistic Gifts

Marie Stapleton Murray, soprano, who has been heard in New York in opera as well as in concert, gave a recital in the Town Hall on the afternoon of Dec. 7, with Imogen Peay at the piano. Mrs. Murray's voice is an unusually fine one and her production reminds one of what we used to hear from pupils of the great Marchesi, a quality and a production now largely a matter of memory. The voice "lies high" as vocal teachers say, and at no time was there any feeling of pulling down of the higher tones. These, when sung pianissimo, were of bewitching charm and the singer was artist enough not to overdo them. Another excellent point was in the breath control.

The program was an inclusive one, beginning with "Porgi Amor" from Mozart's "Figaro," which was delightfully sung in the second group. Strauss' "Morgen" was very good and showed the singer's interpretative ability. The French group also was well sung throughout, Grovlez' "Guitares et Mandoline" having to be repeated. Ferreri's "Le Sommeil" which had its first New York hearing, proved an agreeable song especially well suited to the singer's style. The final group, in English, though not entirely by English or American composers, was well received.

All in all, the recital was far above the average and it is to be hoped that Mrs. Murray will be heard more frequently in this field of music. J. A. H.

Edith de Lys Entertains in Honor of Luella Meluis

Edith de Lys, of the Paris Opéra and the Théâtre de la Monnaie, Brussels, entertained at her home in New York, on Dec. 4, in honor of Luella Meluis of the Monte Carlo Opera. Among the guests were Andreas Dippel, Marguerita Sylva, Mrs. John Alden Carpenter and Miss Carpenter, Armande Vecsey, and Helen Snyder. Both Mme. de Lys and Mme. Meluis were pupils of Jean de Reszke.

University Glee Club to Sing at Metropolitan Opera House

The University Glee Club of New York will sing twice this season at the Metropolitan Opera House, in conjunction with Metropolitan stars. The club's other concerts will include one at New Haven with the Yale Glee Club in February and one at the University Club in January. Last year the club revived the intercollegiate glee club contests, and this event aroused so much interest that this year the list of competing colleges has been increased, and includes Yale, Harvard, Princeton, Columbia, New York University, Dartmouth, Amherst, Wesleyan, University of Pennsylvania and Penn State. This test will be held on March 4 at Carnegie Hall. The University Glee Club includes about one hundred and twenty graduate members from forty colleges and is conducted by Dr. Arthur D. Woodruff.

STUART MASON

PIANIST-COMPOSER-CONDUCTOR

American Representative of ISIDOR PHILIPP.

"He is a very remarkable artist, a clever and interesting teacher. His technical powers are great and he has a keen understanding of the masters."—Isador Philipp.

Lecturer on the History of Music at the New England Conservatory of Music. (Successor to Louis C. Elson.)

Assistant Conductor of the People's Symphony Orchestra.

Composer of orchestral works, chamber music, piano pieces and songs. In press—"Deux Chansons du XVI^eme siècle" (Composers' Music Corporation, New York), which are being sung by Arthur Hackett during the present season.

From notices of the press after a recent performance of "Rhapsody on a Persian Air" by the Boston Symphony Orchestra:

Philip Hale in the Boston Herald:

"Mr. Mason does not attempt to be more Persian than the Persians, nor does he try to portray the Orient in a composition comparatively short. The air itself is certainly oriental, but he does not therefore endeavor to improvise as a Persian might be supposed to do; he improvises as a thoroughly grounded musician, who, in addition to his technical equipment, is endowed with that rare gift, imagination. Nor does he rely on ear-tickling or surprising use of instruments in combination; his music has substance, as well as atmosphere, a word abhorred by purists when employed in this connection. The Rhapsody was warmly received by the audience, and Mr. Mason, who played the obligato piano part, was heartily applauded."

H. T. Parker in the Boston Evening Transcript:

"Mr. Mason does not use a form—the rhapsody—until he can handle it plastically; does not choose a medium—the orchestra—until he is well versed in it; does not write until he has something to say both prepared and pleasing. By so much he excels not a few of his brethren in the middle generation

of American composers. Dr. Muck—and his audiences—were often the victims of German mediocrity. Mr. Rabaud and his were sometimes in like case with French. After the handwork of Messrs. Bingham and Sheppard, Mr. Montoux's pitfall seemed to be American pieces of like quality. Now the opportune Mr. Mason saves the day."

Olin Downes in the Boston Post:

"This composer has a very keen and exotic sense of color. His music is positively sensorial, as someone once said of the music of Rimsky-Korsakoff, saying that one tasted it on his tongue. . . . We think the fantastic color and design of this score delightful. It shows, too, Mr. Mason's admirable technical grounding in his art, his instinct for orchestral timbres, and his fancy."

Christian Science Monitor:

"Mr. Mason is no mere imitator or adapter in his use of oriental tone color; rather does one feel that he has assimilated typical musical idioms of the East, and has given them forth again in terms of self-expression."

SHERMAN K. SMITH, Manager

25 West 86th Street

New York



HEMPEL
Coenraad V. Bos, Pianist
Louis P. Fritze, Flutist
Management of Frieda Hempel
164 Madison Avenue New York

LAST WEEK IN TOWN HALL

DADMUN SANG



© Underwood & Underwood

Digest of Criticisms, November 29, 1921

W. J. HENDERSON, NEW YORK HERALD, SAYS:

Mr. Dadmun sings with much variety of sentiment, and with a wide command of styles. He treats texts with skill, and his recitals have artistic interest. His voice . . . is agreeable, flexible and authoritatively controlled.

DEEMS TAYLOR, NEW YORK WORLD, SAYS:

Here is a baritone with a fine natural voice. He sang . . . with fine delicacy and insight, . . . vigor and emotional power that were impressive. Audience refused to go home until it had had . . . added numbers.

WILLIAM CHASE, NEW YORK TIMES, SAYS:

Versatile range of style.

FRANK H. WARREN, NEW YORK EVENING WORLD, SAYS:

His voice is pleasing, resonant, easily produced, of good range . . . and he used it with skill and discretion.

KATHERINE WRIGHT, NEW YORK TRIBUNE, SAYS:

Sang with spirit and expression, being especially delightful in . . . "Se vuol ballare," and the two Schumann songs, which testified to the quality of his German diction.

GILBERT GABRIEL, NEW YORK SUN, SAYS:

Sincere and . . . effective interpreter. His voice is fresh, of good working timbre, and he uses it with taste and musical intelligence.

KATHERINE SPAETH, NEW YORK EVENING MAIL, SAYS:

With rich voice, dramatic and lyric skill, Royal Dadmun was impressive. The appeal of his Schumann and Schubert songs was poignant. They had rare moments.

MAX SMITH, NEW YORK AMERICAN, SAYS:

Baritone of high standing. He sang a program of varied content in a thoroughly dignified manner, making his contributions the more enjoyable because of the care with which he enunciated the texts. It is a voice of manly timbre. Mr. Dadmun appreciates the value of mezza voce.

WM. B. MURRAY, BROOKLYN DAILY EAGLE, SAYS:

He stands today a good artist who can, by grace of voice and lure of art, find adequate expression for songs of widely contrasted mood and emotion. Dadmun's singing evinced fullness of style.

Management: Music League of America, Inc., 8 East 34th St., New York

BRIDGEPORT HEARS GRAINGER NOVELTY

"Merry Wedding" Given by Local Singers—Artists in Recitals

BRIDGEPORT, CONN., Dec. 12.—The Bridgeport Oratorio Society, a chorus of more than 250 voices, gave one of the most successful concerts in its history this week in the High School Auditorium. The feature of the evening was the singing for the first time in public of Percy Grainger's new composition, "The Merry Wedding." This joyous bridal dance was sung by nine voices, assisted by the entire chorus, and was received with great success. Mr. Grainger, who was present, was presented with a silver vase by the members of the society in appreciation of his co-operation. Other numbers were from the works of Rachmaninoff, Bantock, Brahms and German. Arrigo Serato and Mrs. Susan Hawley Davis were the soloists. Arthur Mees was the conductor.

Margaret Matzenauer and Yolanda Mero, appearing at the Poli Theater in the second of the Steinert Series, gave one of the finest recitals Bridgeport has ever heard. The audience was small but appreciative and the artists were enthusiastically applauded.

The Harvey Hubbell, Inc., Band, conducted by Giovanni E. Conterno, gave the first of a series of concerts at the High School Auditorium before a large audience. This concert, fostered by the George B. Clark Co., was the first of a series that will be given to promote the cause of good music in Bridgeport and help the Junior Philharmonic Orchestra in its efforts to give talented young musicians of the city, without charge, instruction in orchestra or ensemble playing. The program contained two of Dr. Conterno's compositions. The soloists were Anna E. Shnetman, soprano, and John A. Zahornasky, baritone, both of whom, as well as the band, received much applause. Y. C.

In St. Louis Studios

St. Louis
Dec. 12.

A quartet composed of Noble Haddaway, first soprano; Marie Becker, second soprano; Clara Hugo, first contralto, and Margaret Stille, second contralto, all coached by Stella Kellogg Haines, and formerly her pupils, made their first appearance recently at a meeting of the Board of the National Federation of Women's Clubs. They have already been booked for a number of engagements.

A few of the pupils of Paul Friess gave a recital recently, playing compositions by Rachmaninoff, Beach, MacDowell, Schumann and Palmgren.

Alma Menze, soprano pupil of Louise Nordstrum Carter, has been engaged as soloist at the King's Highway Presbyterian Church. Ruth Weeke, contralto, also a pupil of Mme. Carter, was soloist before the Wednesday Club of East St. Louis, Ill.

Students in the violin, piano and vocal departments of the Strassburger School of Music gave a recent recital before a large audience. They were especially the pupils of Daniel Jones, O. Wade Falter and Frank Gecks.

Ottmar Moll, pianist, has resumed with Ernst Krohn, assistant, the semi-monthly Studio Class Meetings, where students meet informally and play before those assembled the numbers which they have prepared for exhibition. The works are publicly criticised and discussed for the benefit of the pupils. The public is invited to attend these meetings, and in this way the students are enabled to play before unbiased audiences.

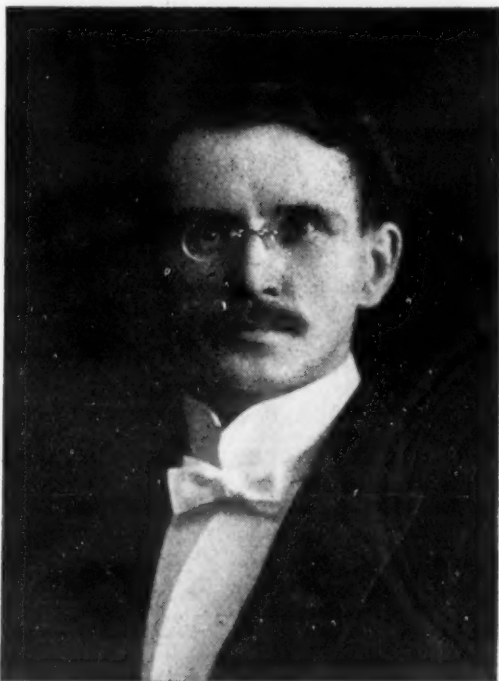
Johnstown Organizations Present Artists in Recitals

JOHNSTOWN, PA., Dec. 12.—Axel Skovgaard, Danish violinist, assisted by Alice McClung-Skovgaard, pianist, charmed a large audience in a recital given in the Homestead United Brethren Church, under the auspices of the Young People's Organizations of the church. An attractive musicale was given in the High School Auditorium for the benefit of the Church of Our Lady of Sorrows by three

local musicians, Mrs. Helen Braley Cavanaugh, soprano; Miss Helen Rose Sloan, pianist, and Mrs. Lucy Moses Kress, accompanist.

The Germania Quartet Club has elected a new director, Albert Sieben, of Pittsburgh, to succeed Henry Jacobsen, who has resigned to return to San Antonio, Tex. Mr. Sieben is a native of Chicago, was trained largely in Germany, and has lived for some years in Pittsburgh. G. B. N.

Franz Otto Widens His Sphere of Activity in Dubuque's Musical Life



Franz Otto, Baritone

DUBUQUE, IOWA, Dec. 14.—With his recent appointment to the position of director of music in the high school, Franz Otto further widens his activities in Dubuque. Mr. Otto, who was born in Europe, has made this city his home for more than a quarter of a century. He is well known in and about Dubuque as a baritone and voice teacher. Several concert engagements have been booked for him for this winter, and he plans to give a recital of operatic arias shortly after the New Year.

Mr. Otto was a student at one of the leading Chicago music schools before going abroad to work in Berlin for several years with Wladislaw Seideman, the Russian bass, who adhered to the Italian principles of bel canto in his teaching, and with Franz Emmerich and Oscar Posa for operatic repertoire. He also spent one summer in Italy, where he studied in Rome with Enrico Rosati.

Since he came to Dubuque, Mr. Otto has been conductor of several of its choral societies, such as the Young People's Chorus and the Sängerbund. He has presented operas like "Martha" and "Faust," in concert form, with Chicago artists, at the high school for the last three years and has directed productions of "Trovatore" and "Tannhäuser" by the Young People's Chorus. In these and other works similarly presented he has taken leading baritone rôles. Besides his work with his private voice pupils, he teaches diction and voice placement at the Wartburg Seminary.

Sousa's Band and Local Soloists Give Fort Wayne Concerts

FORT WAYNE, IND., Dec. 12.—A concert was given by Sousa's Band at the Palace Theater on Nov. 22. The program was of a popular character, and was much enjoyed. A recital was given by Beatrice Bentz, soprano, assisted by Howard Griffin, violinist, and Leah Cohen Malay, pianist, at the Trinity Episcopal parish house on Nov. 29. An excellent program by the Morning Musicales Society was given at the parish house on Dec. 2. The soloists were Ruth Thompson, Mrs. Kendall and Edith Nichol Bailhe, sopranos; Mrs. Hugh Keegan, Florence Cleary, and Miss Hinton, contraltos; Mr. Hosier, Mr. Kaade, and Dr. Gaylard M. Leslie, tenors; Mr. Stouder, Mr. Klopferstein, and D. Fred Urbahns, basses. J. L. V.

One of the features of the concert of the New York Mendelssohn Glee Club recently held at the Hotel Astor, was the singing of Kremser's "Hymn to the Madonna" with Grace Kerns as soloist. Later in the evening she sang a duet with Alma Beck, contralto, which was cordially received.

NOTABLE ARTISTS VISIT WASHINGTON

Méro and Stokowski Forces—Gadski and Hutcheson in Recitals

WASHINGTON, D. C., Dec. 12.—Many fine concerts have been heard here within the past few days. The Philadelphia Orchestra, with Yolanda Mero, pianist, as assisting artist, presented a program which included the "Five Orchestral Pieces" of Schönberg, on Dec. 10. Works by Wagner, Debussy and Sibelius and the Liszt Concerto in A were also played.

Johanna Gadski, operatic soprano, was presented in a recital program of Schubert, Schumann, Wagner and Brahms music by M. F. Kline on Dec. 8. The "Liebestod" from "Tristan and Isolde" was included on the program, which was cordially applauded. Margot Hughes was an able accompanist.

Ernest Hutcheson, pianist, was presented in recital under the auspices of the Whitecroft School on Dec. 11. Two compositions of the artist were included in the program.

A joint recital of Bach numbers was given by Mildred Faas, soprano, and Charles Trowbridge Tittman, bass, under the auspices of the Washington Society of Fine Arts, on Dec. 13. Accompaniments were played by Lucy Brickenstein, pianist; Charles Frailey and Lynch Luquer, violinists.

The musical program given at the annual luncheon of the Rubinstein Club was presented by Francis Scherger, Ross Farrar, Marie Sidenius Zandt, Estelle Thomas, Marian Cannon Bennion, Herman Fakler, Mrs. Howard Blandy and Claude Robeson. Interesting addresses were delivered by Representative William E. Andrews, of Nebraska; Mrs. Frank A. Seiberling, director of finance of the National Federation of Music Clubs; Mrs. C. C. Calhoun, president of the Woman's National Foundation; Mrs. Frances E. Clark, director of National Education; T. Arthur Smith; Hernron Morsell, choral director; Mrs. Hobart Brooks, charter president of the Rubinstein Club, and Mrs. R. H. Dalglish, acting president of the club.

Among the musical artists heard recently at the Arts Club were Estella Thomas, violinist; Gladys Thomas, mezzo-soprano; Laurence Downey, baritone; Mrs. Howard Blandy, pianist; Harry Clarkson, baritone; Carl Clinblom and Emanuel Wad, pianists. Other artists to appear later in the month will be Marion Greene, soprano; Mrs. J. Gilman Korner, mezzo-soprano, and C. L. Flailey, violinist.

At the recent meeting of the Friday Morning Music Club, Kenneth Clark of the Community Service, Inc., New York, was guest of honor. Community singing formed a part of the program. Soloists at a subsequent concert of the club included Mrs. von Bayer, Mrs. Walter Bruce Howe, Alice E. Burbage, Mabel Linton, Rhea Watson Cable, Mme. Scudo Ragland and Maud Sewall. Elizabeth Winston, pianist, was heard recently in recital at Martha Washington Seminary. W. H.

INITIATE TROY CONCERTS

Lazzari and Kochanski in First Recital of Club Series—Organ Recital

TROY, N. Y., Dec. 12.—The Chromatic Club's twenty-fifth season was inaugurated on Dec. 6 with a recital by Carolina Lazzari, contralto, and Paul Kochanski, violinist, at Music Hall. Both artists were cordially greeted, and were obliged to respond to encores. Kochanski played, among other numbers, "Russian Carnival" of Wieniawski and a Chopin Nocturne, which were the outstanding features of the program.

The new four-manual organ at St. Paul's Episcopal Church, presented by C. W. T. Barker in memory of his mother, Mrs. Frances Southwick Barker, was played for the first time on Dec. 4 by William L. Glover, organist of the church, and was blessed by Bishop Richard Henry Nelson. On Dec. 8, James McLaughlin, Jr., gave the first recital on the organ before an audience which crowded the church to its capacity. The organ is one of the largest and most fully equipped instruments of its kind in this vicinity. The instrument cost approximately \$35,000. S. E.

CHARLESTON HAILS BORI'S ART IN SONG

Soprano Greeted in Costume Recital—Schelling in Piano Program

CHARLESTON, S. C., Dec. 12.—Lucrezia Bori, soprano of the Metropolitan Opera Company, captivated her audience in a costume recital at the Victory Theater on Nov. 27. Four groups of songs were given—French, with the costume of 1830; Italian, with powdered hair and cocked hat; English, with its 1725 mode, and lastly a Spanish group in the Goya costume. She sang these with great charm, and enthusiasm reached a high pitch, for the recital was one of the finest ever given here. Mme. Bori's art in the treatment of the varying moods of her music was of the highest standard. The audience demanded many encores, and at the end of the recital refused to leave until the encore-piece had been twice repeated. Edouard Gendron played three excellent piano solos. His interpretation of Debussy's "Clair de Lune" was particularly fine work.

Ernest Schelling, pianist, played with simplicity, sincerity and beautiful tone in his recital on Nov. 13. Bach's Chromatic Fantasia and Fugue was followed by two Preludes and Fugues from the Well-Tempered Clavichord and an arrangement of the Organ Fugue in C Minor. The Schumann "Carnaval" was given with more of its appropriate spirit than most pianists achieve. A Granados and Chopin group completed the program. Mr. Schelling was obliged to give many encores. M. W. G.

SCHELLING DISPLAYS ART IN SECOND N. Y. RECITAL

Plays Group of Unfamiliar Works by Emile Blanchet Before Town Hall Audience.

Ernest Schelling's second recital on Sunday evening, Dec. 11, at the Town Hall, featured the last of the Beethoven Sonatas, Schumann's Fantasy in C, and a group of unfamiliar compositions by the Swiss composer Emile Blanchet. Mr. Schelling is a pianist whose art and sound musicianship invariably command respect. His technique is ample, and he apparently enjoys working out technical problems; but his tone is frequently hard, and one seeks in vain for luscious beauty or opalescent coloring in his playing.

It was not surprising, therefore, that in the tempestuous first movement of Beethoven's Op. 111, he found material much more congenial to his temperament than in the Arietta with its variations. Here the ethereal beauty of the master's conception eluded him and technical clarity was too sharply outlined. This tendency to over-expose in his pianistic photography marred also the last movement of the Schumann Fantasy, in which the softer blending of a gentler range of lights and shadows are needed. He was at his best in the heroic spirit of the second movement, the key to which the composer provided in the word "Trophies."

The Blanchet pieces proved to be well worth while. The two Etudes, the first of which was strongly suggestive of Chopin, while the second was a sparkling Capriccio, both given for the first time, were the best of the four numbers, though the weird "Tocsin," with its ominously descriptive effects, and the "Garden in the Old Seraglio" both have the material of which grateful program pieces are made. There was much applause after these numbers, as there had been after the first part of the program when an encore was inserted. The impassioned performance of the "Liebestod" at the end of the program likewise elicited demands for extra numbers. H. J.

Forest Glen Hears Reader and Singer

FOREST GLEN, MD., Dec. 10.—An evening of songs and readings was given by Beatrice Wainwright, soprano, and Ruth Moyer, reader, at the National Park Seminary recently. Miss Wainwright's opening group included two songs by Walter Morse Rummel, "Across the Hills" and "Ecstasy." Fannie Helner was at the piano for these and her other numbers, among which were songs by Debussy, Koehlin, Szulc and Curran. She was well liked by her audience of young collegians, and to her three groups she was called on to add extras.

He Repeats His Successes of Last Year!

RENATO ZANELLI

Leading Baritone Metropolitan Opera Company

OPERA ——— CONCERT

(Italian—French—English and Spanish Repertoire)

This is What They Say:

"'The Barber of Seville' was sung by Mr. Zanelli with prodigious facility of verbal flexibility. He possesses a voice of considerable volume with splendid breath control."

—BALTIMORE NEWS, Nov. 18.

"Mr. Zanelli used his large mellow voice with taste and discretion."—BALTIMORE AMERICAN, Nov. 18.

"Zanelli in his difficult 'Largo al Factotum' ably sung put his audience in excellent mood."—

—RICHMOND TIMES-DISPATCH, Nov. 19.

"A lyric baritone of marvelous beauty combined with a manly convincing personality and stage presence—Zanelli."

—MEMPHIS COMMERCIAL APPEAL, Nov. 10.

"Zanelli sang the prologue from 'Pagliacci' with magnificent voice and attractive personality, winning for himself many plaudits. When he sang an extra number during the intermission, enthusiasm was rampant."

MEMPHIS NEWS-SCIMITAR, Nov. 10.—

"Zanelli's baritone is of the richest quality, of great range and flexibility. His breath control is phenomenal; rhythm splendidly defined. His singing demonstrated that he belongs with the great ones—of the school of Caruso."

—DAILY OKLAHOMAN, Nov. 14.

"Renato Zanelli answered several curtain calls and left his hearers still applauding vociferously."—HERALD-DISPATCH, Huntington, West Va.—Oct. 29.

"Rarely has a more beautiful baritone voice been heard here than that of Renato Zanelli. From the start, he took the audience by storm."

WATERBURY (Conn.) AMERICAN, Oct. 19.

"Renato Zanelli was a revelation."

—Waterbury (Conn.) Evening Democrat.

"Renato Zanelli has a deep rich baritone that is like a warm wind across a cool valley. It warmed the auditors to applause that was little less than an ovation."

—DENVER POST, Oct. 4.

"Zanelli opened with 'The Barber of Seville,' an aria of dash and vigor well suited to his temperament, evidencing a perfect voice control and resonance of true quality that helps to place him among the foremost of great baritones."

—DENVER TIMES, Oct. 4.



Photo by Campbell Studios

Mr. Zanelli Will Tour California During January and February

CHARLES L. WAGNER, Manager

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511 Fifth Avenue, New York

VICTOR RED SEAL RECORDS

How School Credits Work Out

Mona Bates, Pianist, Says They Are in Effect in Her Native Canada—Points Out Need of Progressive Specialization in School Curriculums—Response to Isaacson Concerts Uncovers Popular Taste for Music

SINCE she came to New York from Canada five or six years ago, a pedagogic bias has been given to Mona Bates' thought about her art by her association with Ernest Hutcheson as an assistant teacher. She has come to believe that improvement in the methods and results of teaching can prove effective only in the earliest years of the pupil, and she finds in her own childhood experience the data on which to found her conclusions.

"School credits for music study, which in western Canada at least are a practical reality, constitute a measurable step forward," she thinks. "When I recall my own childhood, with the division of interest and the double strain entailed by piano study outside of the public school curriculum, I feel as if school credits would mark the beginning of a musical millennium. When I trace in imagination the conditions of their working, I realize, of course, that they can do no such thing. They can only widen opportunity for children whose parents can afford to pay for lessons for them; perhaps to some lesser extent they can be the means of discovering and developing talent. School credits need not either let down musical standards to the 'Hearts and Flowers' level or set up a convention of contempt for players who stop short of virtuosity in the music of Beethoven and Chopin. School curriculums need adjustment to the ideal of a more generally diffused musical culture. And this means that they need a pro-



Mona Bates, Pianist

gressive specialization to the requirements of particular kinds of ability in their pupils.

"If Edison had been driven to sawing wood twelve hours out of every twenty-four, we'd never have known him as Edison. Perhaps genius will ride over all obstacles. If it will, we needn't bother ourselves with efforts to smooth its way. We can be content to give our thought to the aid of the humbler talents, from which, after all, genius differs not so much in kind as in degree of power. A relentlessly uniform school curriculum may force genius to escape

into absolute freedom. It can only throttle talent.

A Horticultural Analogy

"In a garden we take pains to provide shade for the fern and sun for the sunflower, a different soil for each, and individual attention. In schools we provide one set curriculum for the embryo artist, writer, scientist and musician as well as all the other children. Why are so many teachers in private and public schools discouraged and simply marking time? Isn't it because in each of their own special lines talent comes to them which under existing conditions it is impossible for them to develop? What can one hour a day do toward a musical career? Of course a general education is indispensable, but it seems unnecessary that the day should be so divided that any specializing is practically impossible until the student is 'through school.' Can't the curriculum meet the needs of various talents, or must the specially talented student always be taken from school and given more or less flimsy tutoring as butter on the bread of his special study?"

"Toward the broadening of popular

appreciation and understanding of music, such work as Charles D. Isaacson's is going far. I remember one of his concerts at which I played a Dohnanyi Rhapsody. Afterward, at his invitation, a girl, a soldier, in fact a dozen persons rose in the audience to tell what the music had meant to them. Each of them had a distinct interpretation for it. Then too Mr. Damrosch's concerts for young people and his analytical Wagnerian recitals throw a life-line to many who might otherwise endlessly 'wallow in seas of vague emotionalism' at the opera or symphony concerts. One is delighted too to notice the improved standard of music in the motion picture theater, which reaches still another class. But while I am speaking of musical educational forces I must register a protest against the New York press. I counted the other day only one and one-half columns devoted to music in a total of 224 columns in a twenty-eight page paper. Supposing that this proportion represents a just allotment, which I am not at all sure that it does, why should perhaps eight lines of this precious space for music be given to the mere enumeration of a recitalist's program?"

A. M.

Mr. and Mrs. Hallett Gilberté Leave for Pacific Coast

Hallett Gilberté, composer, accompanied by his wife, left New York on Dec. 15 for the Pacific Coast. The Gilbertés will make their headquarters in Pasadena and will remain in Southern California until May. While there Mr. Gilberté plans to appear in a number of concerts of his own compositions.

Performance of New Whithorne Tone Poem Postponed

The dates of performance of Emerson Whithorne's tone poem, "In the Court of Pomegranates," to be produced next month by Josef Stransky at a pair of New York Philharmonic concerts, have been changed from Jan. 12 and 13 to Jan. 19 and 20.

MONTCLAIR, N. J.—Royal Dadmun, baritone, and Virginie Mauret, dancer, were the artists at the second subscription concert here.

Vincent V. Hubbard

Added to Faculty of Father's Studio



Vincent V. Hubbard, Son of Arthur J. Hubbard, Boston Vocal Teacher

BOSTON, Dec. 10.—An addition to the faculty of Arthur J. Hubbard's vocal studio in Symphony Chambers, in the person of his son, Vincent V. Hubbard, has proved immensely successful and promises to increase the prestige of this well-known vocal teacher. Mr. Hubbard, junior, is a finished musician, who studied repertoire in Paris. He is highly popular in the music colony here and possesses an enviable reputation for doing the best work in an efficient manner and with becoming celerity. He is an authority on French diction and repertoire and has been teaching for ten years. His father, Arthur J. Hubbard, has taught many artists who have gained renown for themselves and their instructor. Among them are Charles and Arthur Hackett, Roland Hayes and Wadsworth Provardie.

W. J. P.

Grace Kerns appeared at Yale University, New Haven, Conn., on Nov. 12, in Horatio Parker's "Memorial Ode—A. D. 1919" at the services in honor of Marshal Foch's visit to the college. This was the third time the soprano has sung Mr. Parker's work at Yale.

Myra Hess, the English pianist, will sail for America from London on the Baltic on Dec. 31, according to a cable received by her manager, Annie Friedberg. Miss Hess will be heard in New York for the first time on Jan. 17.

Mishel Piastro, violinist, is now on tour, with engagements which will take him as far as the coast and which will last until the beginning of 1922. Several of these engagements will be as soloist with Richard Strauss, in the noted Strauss Sonata.

In the recent Federal tax report was an estimated sum of \$897,000,000 paid on admissions to theaters and concerts.

"JEANNE LAVAL, CONTRALTO, STIRS AUDITORS IN RECITAL"

Headline in NEW YORK WORLD, November 18, 1921

JEANNE

LAVAL

CONTRALTO

New York Evening Journal:

"Jeanne Laval is a singer well worth listening to—a voice of real richness and warmth and excellently schooled, permitting her a considerable range in dynamic shading and much variety in expressive color. She did some charming singing, especially in the mezzo voce delivery of Grieg's 'Die Verschwiegene Nachtigall' and in the full flooded pronouncement of his 'Dein Rath ist wohl gut.'"

New York American:

"A contralto of even range and well controlled. Her vocal equipment is broad. This was proved by the material that made up her program and its efficient interpretation."

New York Sun:

"Jeanne Laval sang warmly and colorfully. She is a singer of taste and intelligence."

New York World, Nov. 18, 1921:

Jeanne Laval, Contralto, Stirs Auditors in Recital

"Jeanne Laval sang at the Town Hall yesterday afternoon. Her personality took possession of the audience, and her expressive, mobile face, and her voice deserved all the applause showered upon her."

"She is unusual among contraltos in having a voice which peals like a bell at the top of its range, and descends without throaty murmurs into mellow chest tones. And she enunciates remarkably in English,

Italian and German, as if she regarded each consonant and vowel as an important thing—as an artist regards his tools—as vehicles of expression."

"She was good in dramatic moods, and at her best in lyric moods, as in Rontani's 'Or cho'io non seguo piu,' Hugo Wolf's 'Mausfallen-Spruechlein,' and a delicate old French-Canadian song, 'Sainte Marquerite,' arranged by Grant-Schafer. Her program also included Duparc, Debussy, Gretchaninoff, Granville, Bantock, and others; and throughout she seemed to be an artist joyously engaged in doing the work she liked."



New York Times:

"A contralto voice of charm which she matched with songs of three centuries and four languages. The best known was 'Fleur des Bles' in admirable French."

New York Herald:

"Sang with taste, sentiment, and intelligent use of her gifts. Her French songs had grace and charm."

New York Evening Telegram:

"Charming simplicity and directness characterized her singing of a program of Italian, German, French, Russian, and American songs."

New York Evening Mail:

"Miss Laval's contralto voice has an upper register of almost true soprano quality and of much beauty. She sang with taste and style."

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NEW YORK, DECEMBER 17, 1921

THE BEETHOVENISTS, SANS BEETHOVEN

STILL another leaf has been turned by the Beethoven Association, that altogether admirable organization which each year brings into the confraternity of its New York programs many of the most noted musicians sojourning or touring in America. After its first season, in which programs were devoted entirely to the music of the Bonn genius, the Association found a place for two or three other masters; and now, at the second concert of its new span of activity, it has abjured Beethoven entirely, while putting forward quintets of Schumann and Brahms and vocal numbers by Bach, Handel, Da Capua and Salvator Rosa.

There was comment, but nothing that savored of protest, when the first exception was made to the rule that only Beethoven compositions would be played or sung. There is now no likelihood of any serious exception being taken anywhere to its complete abrogation. There are not a sufficient number of really great works by Beethoven, nor are these of a sufficient variety of interest, to justify devoting the frequent programs of the Association entirely, or even quite generally, to the one man's music. As Richard Aldrich has said in the New York Times, no very large proportion of Beethoven's works not already a permanent part of the chamber music repertory is sufficiently valuable to justify a special effort to produce it; and what is rarest in that repertoire (with some exceptions) is rarest because it is least worth hearing.

Even with so brilliant an array of artists proferring their services, no association or society can long exist which plays music that is immature, jejune or faded and which only those of historical bent desire to hear. The great opportunity before

such an organization is that of presenting music which a considerable number of music patrons do hunger for, but which—by reason of the virtuosity called for, or some unusual grouping of instruments—seldom comes to hearing in the concert halls. That such works as the Brahms clarinet quintet were inspired and the way paved for them by Beethoven's greatness is scarcely to be gainsaid, and it is in the performance of such music—too little heard, yet of a very definite and by no means academic appeal to a considerable number of musicians—that the Beethoven Association can be of the most service, and still pay tribute to the master to whom all later composers are immeasurably indebted. He, of all the great, never lacks a hearing. Consequently, he, of all, least needs propagandists.

AD NAUSEUM

THESE first two months of the orchestral season, during which there have been forty concerts in New York by the several symphonic bands, have been productive of more than the usual number of novelties. True, only a handful of these have had a semblance of importance, but their performance has indicated a degree of enterprise on the part of the conductors which, if it had been supported by the general character of the programs, would have been cause for thanksgivings.

Aside from the first-time works, programs have suffered even more than customarily through an excess of repetitions. Some of these have been difficult to explain, unless the time devoted to the new works has forced conductors to "play safe" with respect to the remainder of their programs. But when one orchestra—the Philharmonic—plays the Marche Slav of Tchaikovsky at four concerts in about two weeks, once on a Saturday night, then on the Thursday and Friday programs, and once more on Sunday afternoon, there is a very strong suggestion of following the lines of least resistance.

There are different subscribers, to be sure, for concerts on certain days. But surely the orchestras are not going to entangle themselves in a subscription rotation of the music they play, such as places something of a straightjacket on opera in New York.

And, even were that to come to pass, is it to be contended that the Thursday, Friday, Saturday or Sunday subscribers would be greatly incensed or even grievously disappointed if they were denied for as much as one entire season the joy of hearing those final growls of the ubiquitous Marche Slav!

HOW LONG WILL IT LAST?

NOT its disputed ugliness, but the matter of its permanency, is the question which can be raised with respect to much of the ultraist music the new season has brought to America.

At its worst, ugliness, like beauty, is usually only skin deep. At best or worst, it is a matter of opinion and taste, and opinions and tastes not only vary as widely as their possessors, but they turn somersaults with the passing of so much as a lustrum. Moreover, there is the old question, which painters in particular have settled to the vindication of the unlovely, as to whether ugliness is not as much the function of art as is beauty.

But the issue of permanency—or at least a measure of it—affords quite a different touchstone. If, in their endeavor to say something different—or differently—the ultraists only succeed in establishing novelty of speech, without uttering anything that would be vital without this novelty, their tongue-torsion must result in works of an ephemeral character; in which case, it is scarcely worth the bother of deciding whether or not it is ugly.

IN the cosmorama of the orchestral novelties, the New Yorkers who but recently sat with Vincent d'Indy on "The Shores of the Seas" soon are to join Albert Coates and Gustave Holst in a survey of "The Planets." Between times they danced with John Powell "In Old Virginia." Just where they were when Stokowski introduced them to Schönberg's "Five Pieces" is something they may have to wait a generation or two to find out.

PROKOFIEFF'S "Love for the Three Oranges" is to be sung not in Russian, but French. This reminds us of the troubles of a translator who recently undertook to prepare for submission to a Paris impresario a French version of an American opera. It was full of Negro dialect.

Personalities



Photo by Bain News Service

A Photograph of the Photographer Being Photographed or, in Other Words, a Picture of One of America's Well-known Tenor Recitalists Indulging in One of His Hobbies

"Look pleasant" is the admonition of Theo Karle, tenor, as he primes his camera, ready for a photograph of the reader. Karle has been very busy recently on a recital tour in the far West, where he has a large following. In addition to being an excellent singing artist, he has an interest in photography and devotes much time to its development. During the war he made a dozen attempts to enter the service in the face of physical disability caused by an operation, and finally succeeded in May, 1918. He resumed his career immediately after being discharged from service several months later.

Torpédie—The death of Christine Nilsson in Stockholm brings to mind the fact that a young woman who was her godchild is one of the most active figures of the American concert field. The young woman is Greta Torpédie, whose father, a well known tenor of the last generation, once toured with Mme. Nilsson. It was during a winter touring season that the Torpédie baby was born and the great prima donna stood as godmother.

Schumann Heink—Interest in charity and public welfare movements has always marked the career of Ernestine Schumann Heink. Recently at a San Francisco recital before an auditorium filled to capacity, she made a brief speech in behalf of the Red Cross. She spoke of her own sons in armies on opposite sides in the war and added: "When everything seemed against me, the Red Cross did not ask if I was German or Chinese. It knew I was a mother." At the close of the recital she distributed among the five hundred former service men in the Letterman General Hospital the handsome floral pieces she had received during the performance.

Milligan—As the fruition of much original effort and pioneering research, Harold Milligan, the New York organist and composer, who has edited and brought to light the songs of Francis Hopkinson and other early American composers, has collected an album of the songs of Stephen Foster, which has just been issued by Schirmer. In his foreword, Mr. Milligan says that the Foster songs come nearer to the classification of folk-songs than any written by an American composer, since they are known internationally and have even been translated into some of the Eastern tongues. During the fifteen years of his activity as a composer Foster wrote 160 songs, and of these "The Old Folks at Home" is said to be the most widely sung song in the world, with the single exception of the "Marseillaise."

Stanley—To sing to the accompaniment of an orchestra which could not be heard by the singer during most of the number was the achievement of James Stanley, bass, at the recent dinner in New York of the American Iron and Steel Institute when he gave "The Marseillaise" and the "Star-Spangled Banner" before Marshal Foch. The dinner was so arranged that Stanley was forced to sing at the far end of the large hall away from the orchestra. Taking his pitch from the first two notes of a cornet in "The Marseillaise," he sang through the number without hearing most of the accompaniment. Then a worse experience occurred. The orchestra began the "Star-Spangled Banner" before the applause had died away and Stanley was forced to begin the song on a pitch judged from the closing bars of the French national hymn. Luckily his judgment was correct and he finished with the inaudible orchestra.



By Cantus Firmus

THOSE whose eyes are glued upon our hectic modern musical horizons have noted an increasing tendency toward the Heroic in this season's débuts. No chic débutant would think of coming out vocally nowadays without a Cold. The song-recital is not complete without a salutatory announcing affliction. What corresponds in the case of the instrumentalist, it were hard to say. Possibly, Rheumatism. "You must pardon the roughness of my harmonics," the Fiddler of the Future will say. "It is unfortunately owing to Sciatica."

If one can break an arm a half-hour before the buzzer sounds in the foyer of one's favorite coming-out hall, much will be gained in effect. The pianist may then supplement a charming drone bass number with a heavy, tragic whiff of arnica. Does not one see the possibilities of development in the Hospital-Concert-Hall of the future? What are the feigned conscience-pricks of a *Boris*, or even the simulated tragedy of fragile *Violetta*, compared with an indubitable and excruciating toothache to tincture the too-mellifluous phrases of "Ah, fors' ô lui?"

L'Enfant Terrible

The difficulties in the way of introducing the prattling and reformatory juvenile into grand opera increase in inverse ratio with the age of the Chee-ild. Those who have escaped from the claims of their own nursery, mayhap, for the snug evening—or half-evening—in a loge or orchestra chair, cannot appreciate the sacrifices made by the infant of the Lyric Drama.

Other difficulties arise: for the Child Perfect is found only once in a decade, perhaps. The tragedy of growth! The growing-pains of the operatic juvenile are as nothing compared with those of

his colleagues. Concerning Trouble in "Madama Butterfly" as given in Chicago, a correspondent of the *Music News* recently wrote plaintively:

"The years go on in Chicago, and all children naturally grow older and taller each twelvemonth. And how they can expect the Auditorium child to escape the general fate is beyond knowing. Yet year after year there is presented the same little girl, now probably ten years old, and of a length of limb which not only makes her an armful for her mother and *Suzuki*, but also entails some main strength on the part of *Sharpless* when he must carry her about the stage. . . ."

Alas, one might profitably inquire, or mold one's curiosity into a ditty: "What Do Operatic Children Do When They Grow Up?"

Musical Ohio

"After eating eggs à la Meyerbeer in Youngstown, passing Caruso's restaurant in Akron and beholding from the train window the Hotel Nordica, located somewhere on the road from Toledo to Columbus, I have arrived at the conclusion," Charlotte Peegé writes, "that Ohio is the most musical state in the Union."

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Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

"Pianist" and Merikanto

Question Box Editor:

1. Is "pianist" pronounced with the accent on the first or the second syllable? The first seems rational as being more near to the Italian. 2. Tell me something about Oskar Merikanto.

L. G. P.

Los Angeles, Cal., Dec. 3, 1921.

1. There seems no reason for accenting the first syllable. 2. Born at Helsingfors, Aug. 5, 1868. Studied there and in 1887 in Leipzig and Berlin. Organist of St. John's Cathedral and conductor of the National Opera at Helsingfors. Well-known as an organist and a composer of national tendencies. Works: "The Girl of Pohja" and "The Death of Elinor" both produced at the Helsingfors Opera. Works for violin and piano, songs, and teaching works for piano. Made a collection of folk-songs.

???

"Sadko" in America

Question Box Editor:

1. Has Rimsky-Korsakoff's "Sadko" ever been sung in America and if so, when and by whom? 2. Can the libretto with English translation be obtained in this country and from which publishing house?

JOY MENDES.

Savannah, Ga., Nov. 29, 1921.

1. "Sadko" has never been sung in this country. 2. The libretto with English translation is not published but you can get the full vocal score with Russian and French text.

???

Early Organists

Question Box Editor:

Will you give me the names of some famous early organists, previous to Bach if possible?

PEDAL.

Los Angeles, Cal., Nov. 22, 1921.

Giralamo Frescobaldi (1588-1653) called "the father of the true organ style," Gioseffo Zarlino (1517-1590) both Italian. Jan Pieter Sweelinck

(1549-1621) Dutch. Diedrich Buxtehude (1637-1707) Swedish. Samuel Scheidt (1587-1654) and Johann Jacob Froberger, (1635-1695) both German.

???

Villon Ballade

Question Box Editor:

Can you tell me a good English translation of Villon's "Ballade des Dames de Temps Jadis"? I have made a musical setting of it and want a good English version.

COMPOSER.

Little Rock, Ark., Nov. 25, 1921.

There are innumerable translations of this poem. The best is that by Dante Gabriel Rossetti, entitled "The Ballade of Dead Ladies." It has been said to be better poetry than Villon's original.

???

On Various Matters

Question Box Editor:

1. What is meant by "spirituals"? 2. Is there anyone in particular who has made a specialty of writing them? 3. How are the words: a: "wind" and b: "either" pronounced in singing? 4. Please give pronunciation of "Kammenoi Ostrow."

C. P. R.

Oxford, Pa., Dec. 5, 1921.

1. They are the traditional Negro religious songs. 2. Not of composing them, if that is what you mean, though numerous composers have made arrangements of them. 3. a: To rhyme with "dinned" b: the first syllable rhyming with "try." 4. "Kam-yenn-wee Oss-tro."

???

Edmund Eysler

Question Box Editor:

Will you please tell me something about Edmund Eysler, the composer of Viennese operettas?

F. L.

New York City, Dec. 1, 1921.

Edmund Eysler was born in Vienna, March 12, 1874. Composer of numerous operettas some of which achieved marked success in Germany and Austria. In 1915, he wrote four such, "Leutnant Gustl," "Der Grosse Gabriel," "Ein Tag

im Paradies" and "Die Oder Keine," the last produced in Vienna in 1916. Some of his other successful works, all of which had their premieres in Vienna, are: "Bruder Straubinger," (1902) "Die Schützenliesel," (1905) "Künstlerblut," (1906) "Das Glückschweinchen," (1908) "Der Unsterbliche Lump," (1910) and "Das Zirkuskind," (1911).

???

On Sundry Matters

Question Box Editor:

1. What is the English meaning of "La Traviata"? 2. In what opera did Giovanni Martinelli make his début? 3. Is Mary Garden a coloratura soprano?

J. E. H.

San Francisco, Cal., Nov. 25, 1921.

1. "The Erring One" from the verb "traviare" meaning "to deviate." 2. As "Ernani" in Verdi's opera of that name, in Milan, Dec. 29, 1910. 3. No, strictly speaking, although she has sung coloratura rôles with considerable success.

Karl Philipp Emanuel Bach

Question Box Editor:

Please tell me something about Philipp Emanuel Bach whose Rondo Gabrieliwitsch played at his recent recital. Was he any relation to the great Bach?

PIANO STUDENT.

New York City, Nov. 29, 1921.

Karl Philipp Emanuel Bach was the third son of Johann Sebastian Bach. He was born at Weimar, March 8, 1714, and died at Hamburg, Dec. 14, 1788. His principal claim to fame besides that of being the son of his father, is that he was the originator of the modern sonata which before his time had been merely a suite of unconnected pieces, the word having been used to designate something played, in distinction to a "cantata," or something sung. He also was a reformer in the matter of clavichord playing. He composed innumerable works in various forms including eighteen symphonies, two oratorios and twenty-two Passions.

Contemporary American Musicians

No. 198

Arthur Bergh

ARTHUR BERGH, conductor and composer, was born in St. Paul, Minn., in 1882. His education, general and musical, was gained entirely in



Arthur Bergh

phony concerts for the people on the

recreation piers, and until 1914 continued to conduct these concerts both on the piers and in Central Park, during the summer of 1914 conducting as many as thirty-five concerts in the park.

Mr. Bergh's compositions are numerous and he has written for all branches. Three of his song cycles were first introduced to America by David Bispham, among these being his well-known "The Raven" to Poe's poem, the first performance of which Mr. Bergh himself conducted with orchestra at Carnegie Hall, in 1909, with Mr. Bispham as reader. "The Pied Piper" and his latest cycle, "The Congo" to Vachel Lindsay's poem, were also first presented by Mr. Bispham. Mr. Bergh has also written for piano, for violin, orchestra and chorus. He was one of the founders of the American Music Society, and has also done much lecturing on American music. In 1911 Mr. Bergh married Geraldine Peck. He makes his home in New York.

Herman Devries writing in the Chicago Evening American says of CHARLES MARSHALL:

"AN AMERICAN TENOR CARRYING AWAY NEW LAURELS IN A ROLE, ESSENTIALLY ITALIAN, WHICH HE IS CONCEDED TO SING BETTER THAN ANY ONE IN THIS OR ANY OTHER COMPANY."

CHARLES MARSHALL

Scores as "Othello" with Chicago Opera Forces December 3, 1921.

"GARDEN AND MARSHALL SCORE NEW TRIUMPHS. MARSHALL ROLE IS FINE."

—Maurice Rosenfeld, Chicago Daily News.

"CHARLES MARSHALL WAS MADE FOR THIS PART."

—Karleton Hackett, Chicago Evening Post.

"ONE DOES NOT HESITATE IN PLACING THIS AMERICAN IN THE FRONT RANK."

—Paul R. Martin, Chicago Journal of Commerce.

"HE IS TODAY A SENSATION. HIS SUCCESS SATURDAY WAS PHENOMENAL."

—Herman Devries, Chicago Evening American.

"It is evident that Charles Marshall, tenor of the Chicago Opera Company, has a host of friends in Chicago. This was demonstrated Saturday evening when he appeared for the first time this season in the title role of Verdi's 'Othello.' Mr. Marshall, by reason of a voice that is purely dramatic and that measures up to the highest standard when judged from this viewpoint, occupies a position that is almost unique. There have been few tenors equipped to meet the vocal demands made by this role and Marshall chances to be of the few. His interpretation Saturday night was such that one does not hesitate in placing this American in the front rank."—Paul R. Martin, CHICAGO JOURNAL OF COMMERCE.

"Saturday night Charles Marshall came back to us and was acclaimed as a vocal hero by legions of his compatriots and other admiring music lovers, who make up the fascinating audiences at the Auditorium. An American tenor carrying away new laurels in a role, essentially Italian, which he is conceded to sing better than any one in this or any other company. That is a record Americans can be glad to cherish.

"Mr. Marshall, already a 'big' artist last year, is a still 'bigger' one this season. He has so improved his entire conception both vocally and dramatically, that he is today a sensation. His success Saturday was phenomenal.

"I wish I had space to dilate upon the performance. Marshall, the American, is head and shoulders above

some of the importations of the new company. In parts like Vasco in Meyerbeer's 'L'Africaine', Radames in 'Aida', Eleazar in 'La Juive', Marshall will be a gold mine for the management."—Herman Devries, CHICAGO EVENING AMERICAN.

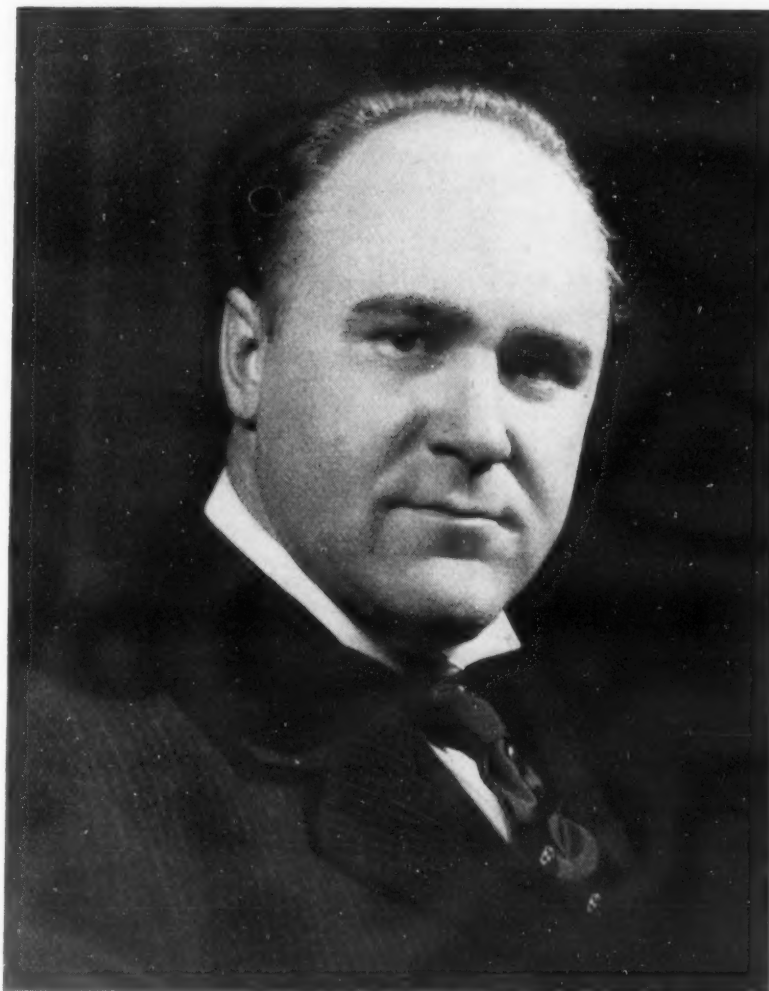


Photo by H. A. Atwell, Chicago

"Charles Marshall was made for this part. He has the upper range which enables him to sing the music and he plays the role with a dignity and force which make it impressive. The crux of the opera is to find a tenor with the voice to cope with the difficulties of the score, and this kind of tenor is so rare that until Marshall was found the work had been for some years withdrawn from the repertory. He sang it with surety and power and the public gave him a great and deserved demonstration."—Karleton Hackett, CHICAGO EVENING POST.

"Charles Marshall has made wonderful strides in both the vocal and dramatic interpretations of the role of Othello. It is now both a distinguished delineation and an artistic musical performance. He has acquired the art of singing many of the passages with genuine beauty of tone and with fine shading. He also has gained in ease on the stage. He plays the role logically, according to the Shakespeare conception of the Moor. Marshall has also acquired a taste for costuming, which deserves favorable comment."—Maurice Rosenfeld, CHICAGO DAILY NEWS.

Management: HARRISON and HARSHBARGER, Kimball Hall, CHICAGO

L'ENTENTE CORDIALE

While France and England may disagree in matters of armament, they are at one in appreciation of the

FLONZALEY QUARTET

PARIS
(Oct. 23, 1921)

The Flonzaley Quartet displayed a remarkable ensemble, purity of style and musicianship.—*Le Gaulois*.

One wonders at the technical qualities of these brilliant artists, at the variety and sureness of their science, which results in the most unexpected effects. They also show uncommon artistry in revealing the thought of the composer which they interpret with rare skill.—*Comoedia*.

A great success met the Flonzaley Quartet. They instantly won the admiration of the public by their perfect interpretations. They are wonderful musicians.—*Le Petit Parisien*.

The famous Flonzaley Quartet gave an exceptionally interesting performance, with a sparkling execution of the Haydn Quartet in D, and other works by Enesco, Strawinsky and Beethoven.—*La Lanterne*.

A remarkable quartet—The Flonzaley Quartet. Their success was as great as it was deserved. They were cheered wherever they went.—*Le Figaro*.

LONDON
(Oct. 21, 1921)

It was delightful to hear the incomparable Flonzaley Quartet again, unfortunately their only appearance this season.—*Westminster Gazette*.

Not since they were here before, have we heard such music-making as this glorious combination of players gave us. All the constituent qualities of the finest quartet playing are theirs by conquest, and in no unmistakable manner did the large audience show they appreciated these qualities.—*Daily Telegraph*.

A perfect Quartet! The performance of Haydn's Quartet in D would have been a revelation had one not heard them play it before.—*Daily Express*.

The wildest words of delight would not exaggerate the description of the delicately sensitive playing of the Flonzaley Quartet.—*Observer*.

In all they did there was a perfection that belongs only to great art.—*Daily News*.

Entire Season 1921-22 Booked

Season 1922-23 Now Booking

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LOUDON CHARLTON

Carnegie Hall, New York

The American Conservatory

announces the engagement of

JACQUES GORDON

Concert Master of the Chicago Symphony Orchestra, and distinguished violin virtuoso, for its Violin Faculty. Engagement to begin December 12th, 1921.



Mr. Gordon has kindly consented to award one *Free Scholarship* to a student of very unusual talent but without means to defray the expenses of tuition. Examination Wednesday, December 21st. Application must be made to Secretary, American Conservatory.

For detailed information address

American Conservatory of Music
Kimball Hall Chicago, Ill.

Débuts of the Week

TWO sopranos, two pianists and one violinist made their New York recital débuts during the past week. Josef Goldwater, a pupil of Jacob Gagna, was heard in the intimate Carnegie Chamber Music Hall in a violin program. Phoebe Jefferson, a young disciple of Ethel Leginska, displayed excellent technical equipment. Cecilia Guider, soprano, assisted by Alexander Roman, violinist, gave her début recital in aid of the fund for disabled soldiers. Boris Lang, pianist, made a good impression, and Beatrice Cast, who has been heard in recital elsewhere, sang in Aeolian Hall with her teacher, Frank La Forge, at the piano.

Phoebe Jefferson, Pianist

ESSAYING with wisdom a program which lay within her fluent but hardly forceful means, Phoebe Jefferson, a young disciple of Leginska, gave her first program at Aeolian Hall, Dec. 5. A lucid technique and interpretative ability made her playing always interesting, although in the Liszt Ballade in B Minor and Eighth Rhapsody, and in the Chopin Polonaise in E Flat Minor and the E Minor Nocturne, lack of sonority and tonal force was apparent. In her opening number, Debussy's "Children's Corner," by and in her teacher's "Gargoyles," the piquancy and charm of her work was better shown. The lightness of her finger work, and capricious interpretative quality made these charming. With further growth in her tone quality and greater maturity, her playing gives distinctly interesting promise. F. R. G.

Josef M. Goldwater, Violinist

JOSEF M. GOLDWATER, violinist, was heard in recital on Sunday evening, Dec. 4, at Carnegie Chamber Music Hall. He is a young man of pleasing personality and possesses a sympathetic understanding of the resources of his instrument together with surprising interpretative ability. He made a somewhat timid beginning with the Sonata No. 9 in G Minor of Senaillie, but gained in confidence in the following number, the first movement of Viotti's Concerto No. 22 in A Minor. Truer tone quality and ease in handling were evident in his third group and he played in excellent style the Brahms Hungarian Dance No. 5 and Nachez' Gipsy Dance, which closed the program. A capacity audience heard the recital and was enthusiastic in its reception of the young artist's playing. Lynne Rothman was the accompanist. F. R. B.

Cecilia Guider, Soprano

CECILIA GUIDER, a soprano with a light voice of good quality, was heard at Carnegie Hall on Dec. 5, assisted by Alexander Roman, violinist, and Dan Lieberfeld, accompanist. The three artists presented a program, light in character, save for Miss Guider's singing of "Ritorna Vincitor" from "Aida."

The soprano was at her best in the portion of her program which included such numbers as Malloy's "The Kerry Dance," Weatherly's "The Brownies" and the same composer's "Danny Boy." Her first group included songs of Pergolesi, Scarlatti and Paisiello, in which Mr. Lieberfeld did excellent work as accompanist. Miss Guider's singing was genuinely beautiful in these numbers save for her higher notes, which showed a slight tendency to shrillness and for the staccato passages, which she was inclined to slur. Her work was pleasing and her personality pleasant.

Mr. Roman's playing of a Kreisler Viennese Waltz was excellent, with a sense of gaiety and varying rhythm. He was not so good in the Zapateado of Sarasate and in his other numbers. Mr. Lieberfeld's accompaniments were excellent throughout the program. L. B.

Boris Lang, Pianist

AN intimate recital was given by Boris Lang, pianist, at Steinway Hall on the evening of Dec. 7. This was the pianist's first public appearance in this city. Although Mr. Lang seemed to be slightly nervous in beginning his program, which opened with the Schubert-Tausig Military March, this entirely disappeared after the first number. The rest of the numbers in his first group

were all by Chopin: a Nocturne in B, Valse, Fantasia Impromptu, Etude in C Minor and Polonaise in C Minor. The last two showed his gifts to best advantage. The Wagner-Liszt "Liebestod" and two works of Rachmaninoff and two of Scriabine made up the remainder of Mr. Lang's program, in which he revealed himself a capable technician as well as interpreter. D. L. L.

Beatrice Cast, Soprano

BEATRICE CAST, a young soprano with a winsome personality and a charming though diminutive voice, made her first New York recital appearance in Aeolian Hall on the afternoon of Dec. 8, with Frank La Forge at the piano. It is difficult to judge Miss Cast's performance by the customary recital standards, on account of its petite quality. The voice is clear and girlish and its upper tones, when not forced, of excellent timbre, but lacking in volume to the extent of sounding small even in this small auditorium. The young singer exhibited remarkable poise and sang her entire program with an artless simplicity very charming in certain numbers, though scarcely appropriate in others. Loewe's Canzonetta in the first group was delightful. The second, in German, was of less interest. In the third group, Dalcroze's "L'Oiseau Bleu" was the best, as Miss Cast was unable to project the abject horror of *Margherita's* mad aria from Boito's "Mefistofele" or the senuousness of "Depuis le Jour" from "Louise." The concluding group in English was well sung. J. A. H.

VISITING ARTISTS ADD TO MUSICAL FARE IN TOLEDO

Rachmaninoff, Pavlowa, and Her Ballet, Maier and Pattison, and Dadmun Appear

TOLEDO, OHIO, Dec. 10.—Several well-known artists visited Toledo last week. Sergei Rachmaninoff, pianist, gave a recital at the Coliseum on Nov. 27, in the second Sunday afternoon concert of the Civic Music League's Course, and was acclaimed by a large audience.

Pavlowa and her Ballet appeared at the Coliseum on Dec. 1, under the direction of Bradford Mills. Pavlowa's dancing was as beautiful as ever, and she was well supported in an excellent program.

Guy Maier and Lee Pattison gave a two-piano recital on Nov. 30 at the Scott Auditorium, this being the first concert of the Piano Teachers' Course. A large audience greeted them on this return engagement.

The Eurydice Club gave its first concert of the present season in the Coliseum on Dec. 2, with Royal Dadmun, baritone, as assisting artist. The members of the Club, conducted by Mrs. Otto Sands, sang as befitted their reputation gained in past seasons. Mr. Dadmun, who made his initial bow to Toledo concertgoers, proved himself a delightful artist. He was accompanied by Charles Frederic Morse of Detroit. Mrs. John Gillett was the accompanist for the Club. An impressive concerted number was Gaines' "Lullaby in Sorrow," in which Mr. Dadmun sang the baritone solo. J. H. H.

WERRENATH IN NEWARK

Arion Society's Choir in Concert—Rehearsals Begun for Festival

NEWARK, N. J., Dec. 12.—Reinald Werrenrath, American baritone, was the soloist at a concert given under the auspices of the Newark Teachers' Association in the auditorium of the South Side High School on Dec. 1. The large audience insisted upon a number of encores to the program, which included the aria "Vision Fugitive" by Massenet and four Kipling songs by various composers. Harry Spier, the accompanist, played two artistic piano solos.

The Arion Society chorus of male voices, conducted by Otto Wick, was heard in concert at Wallace Hall on the evening of Dec. 2. Neira Riegger, contralto, was the soloist, presenting the aria, "Knowest Thou the Land" from Thomas' "Mignon" and other numbers. The singing of the chorus, under Mr. Wick's guidance, was enthusiastically applauded.

Rehearsals have been begun by the chorus of the Music Festival Association for its May concerts. The membership is approximately 400, and the rehearsals are under the direction of C. M. Wiske. P. G.

EDITH BENNETT

GIVES RECITAL at JORDAN HALL

BOSTON, MASS.

December 8, 1921



EDITH BENNETT

has appeared

Carnegie Hall
September 22
November 28

Pittsfield, Mass.
October 2

Alfred University
October 20

New Rochelle, N. Y.
(with Letz Quartet)
December 7

will appear
Cleveland Recital
February 3

Chicago Recital
F. Wight Neuman
February 5

New York Recital
Aeolian Hall
in February

Louisville
in February

St. Louis Recital
in February

Minneapolis
in February

Mt. Holyoke College, with Apollo
Club of Springfield, Mass.
January 26.

Soprano Charms With Her Art Shows Herself a Singer With Soul

" . . . The old song of 'Paradies' was given with unaffected and delightful archness. She has rare intelligence; she catches the spirit in the mood of the poets. Not often do we hear in a concert hall an interpretation that can rival that of Miss Bennett's beautiful and emotional singing of 'Il pleut des petales des fleurs.' Miss Bennett has a well-developed technique, and an agreeable voice that responds to varied demands. She also has brains and a soul."

—Philip Hale, *Boston Herald*, December 9

Soprano of Rare Quality

"She is an admirably trained singer, and a woman of personality and of excellent presence on the stage, a young woman who not only sings, but thinks. Not only in French and Italian, but stranger to relate, in English, her own mother-tongue, was Miss Bennett's diction a delight to the ear and understanding. The voice is of a fresh and musical quality and capable of varied emotional expression."

—*Boston Post*, December 9

Sings To Enthusiastic Audience

"Miss Bennett's choice of numbers showed an intelligent curiosity toward unhackneyed pieces, as well as discriminating taste in familiar ones. Her phrasing, diction and breath control were admirable. Her voice is a clear, ringing, not too sweet lyric soprano, flexible and with considerable volume. Her interpretation showed a feeling for varying moods. Vivacity, tenderness, tragedy, are alike within her emotional range."

—*Boston Globe*, December 9

Voice of Excellent Quality, Skill, Charm

" . . . her voice is of excellent quality, never shrill, never nasal, never lacking in body or power. She can use it to brilliant effect and to expressive end; it serves her also in the delineation of diverse moods and sentiments."

—*Boston Evening Transcript*, December 9

MANAGEMENT

RAOUL BIAIS

1425 BROADWAY, NEW YORK CITY

MASON & HAMLIN PIANO

ENGROSSING RECITAL BY KATHLEEN PARLOW

Violin recital, Kathleen Parlow, Aeolian Hall, Dec. 7, afternoon; Walter Golde, accompanist. The program: Sonata, G Minor ("The Devil's Trill"), Tartini; Concerto, A Minor, Vieuxtemps; Symphonic Rhapsody, F Minor, Op. 35, A. Walter Kramer; Valse, Tchaikovsky-Auer; "Ritmi" (first hearing in America), Castelnuovo-Tedesco; Caprice, "Agité," Dont-Auer; Spanish Dance, Fernandez-Arbo.

How refreshing a little unfamiliar music can be on the program of a violin recitalist was emphasized at this concert by Miss Parlow, whose altogether admirable art needs no new ecomiums to-day. Between the inevitable Tartini and Vieuxtemps numbers which every season return to the recital halls, and the equally (if, in this instance, very aptly chosen) lesser arrangements and transcriptions of the final group, she played A. Walter Kramer's Symphonic Rhapsody in F Minor.

Written about ten years ago, and first played at one of the Stadium concerts several summers since, this work was heard in a New York concert hall for the first time when Miss Parlow, to whom it is dedicated, utilized it on this occasion. Though it seemed sketchy and loosely knit at first hearing, it was one of engrossing and ingratiating thematic material, deftly utilized and written with unmistakable knowledge of the violin. Two Negro melodies, "I'm Troubled in Mind" and "De Lord Delivered Daniel," are incorporated, but so skillfully that it is not easy to distinguish between them and the original themes of the work, which have much the same idiom and character. There is a somewhat lengthy cadenza, which, if it seems to divide rather than to unite the middle and concluding parts of the work, has the "fiddler's flair." It sounds.

Very plainly, the work needs an orchestra, especially in those passages which serve as bridges between the violin statements. The piano leaves the suggestion of episodes, each attractive in character and bound together by somewhat slender ties. Miss Parlow played the work smoothly, graciously and expressively, and made of it the most attractive number of the program.

The "Devil's Trill" Sonata had the qualities of warm tone, exceptional technique, intelligence and poise characteristic of Miss Parlow's art. Others have played the Vieuxtemps show piece with more flash, but not with more musicianship. There was an individual

charm in the violinist's treatment of small numbers, which included one unimportant first time work, the Castelnuovo-Tedesco "Ritmi." Here and there, were slips of intonation, but they were not numerous. Mr. Golde's accompaniments were of a familiar excellence.

O. T.

BACHAUS BRILLIANT IN SECOND N. Y. RECITAL

Pianist Dazzles Town Hall Audience
With Remarkable Display
of Technique

Wilhelm Bachaus furnished another technical display at his second recital of the season at the Town Hall on Saturday afternoon, Dec. 10, and his admirers were on hand in numbers to respond with vociferous applause to the exhibition of the pianist's extraordinary accomplishments. There were many dazzling moments during the afternoon, but of color, of the subtleties of tone there was little. Mr. Bachaus often compelled attention by sheer brilliance, but when there was no opportunity for emphasis of this brilliance any enduring quality in his playing was not easy to find. The Bachaus performance is one of dash, and the finer nuance was not conspicuous on Saturday afternoon.

The program opened with the Brahms Rhapsodie in G Minor. This was followed by the Beethoven Sonata Op. 111, which was delivered with remarkable force. Then came the Schubert "Wanderer" Fantasie and the performance was received with so much enthusiasm that the pianist had to come back to the platform repeatedly and bow. The final group was composed entirely of Chopin numbers, which furnished the player with further vehicles for the exhibition of his skill and dexterity.

P. C. R.

Eleanor Brock and Alfred Mirovitch Give Recital in Huntington

HUNTINGTON, W. VA., Dec. 10.—Eleanor Brock, soprano, and Alfred Mirovitch, pianist, appeared in a joint recital under the auspices of the Huntington Choral Association on Nov. 25. Mr. Mirovitch was loudly applauded for his playing of the B Flat Minor Sonata of Chopin and Concertos by Vivaldi and Mehul. The last named was arranged for piano by the soloist. Miss Brock's principal number was the "Mad Scene" from "Hamlet" by Thomas. Songs by Massenet, Liszt, Greig and Bishop were well sung. At the piano was Alice Brace, a pupil of Frank LaForge.

WOLF SONGS SUNG BY CLARA CLEMENS

Song recital, Clara Clemens, contralto, Aeolian Hall, afternoon, Dec. 10. Walter Golde at the piano. The program: Songs by Hugo Wolf: "Thou Sacred Land, Orplid," "Wandering," "You Think with Just One Thread," "In Seclusion," "Let Malicious, Busy Tongues," "Thanks of a Pariah," "At Dawn," "In the Shadow of My Tresses," "Beg Him, Oh Mother," "The Mouse Trap," "Farewell," "First Love Song of a Maiden," "Who Sent for You?" "I Have a Lover," "Flowers Shall Be My Cloak," "The Charcoal Wife," "Lord, What Flows Here," "The Little Bird," "All Have Gone to Rest," "Poisonous Rapture."

The wisdom of artists in giving recitals entirely of works of one composer, has been called into question periodically. Certainly the appeal is narrow and a program thus composed cannot but suffer from monotony. The present one was no exception. Just why Mme. Clemens elected to sing her songs in English is not easy to understand, for the only excuse for even using a language other than the original is to enable the listener to understand what the song is about. With the best intention in the world, it cannot be said that Mme. Clemens did this. Her diction, over-nice in spots, was exceedingly unclear in others. In "Verborgenheit," particularly one missed the sonority of the beautiful German text.

Throughout the recital, Mme. Clemens' interpretative ability was of a high order. She occasionally was a trifle over-zealous in her effort to project the mood of her songs but in general her interpretations were clear and logical.

J. A. H.

WOMEN'S CHOIR IN YORK

"Enchanted Swans" Is Featured in
Y. W. C. A. Concert

YORK, PA., Dec. 12.—At the fifth annual concert of the Y. W. C. A. chorus on Dec. 1 in the York High School Auditorium, before an audience of about 1000 persons, the feature of the program was Carl Reinecke's cantata, "The Enchanted Swans." This is a more ambitious work than any previously attempted by the choir, but under the baton of Urban H. Hershey, head of the department of music at Lebanon College, the performance was decidedly successful. The soloists were: Hilda Lichtenberger, soprano; Mrs. Alva Shive Wehler, contralto, and Charles Long, bass, all of York. The spoken parts were given by Mrs. J. T.

Atkins. Other short choral numbers, a vocal solo by Mr. Long, and a group of harp solos by Bertha T. Robertson, instructor in the harp at the Peabody Conservatory, Baltimore, completed the program. The accompaniments were played by Henrietta Owen Wiest, piano; Bertha T. Robertson, harp; Allen S. Bond, cello; D. E. Wise and H. E. Lentz, horns.

The officers of the chorus are: President, Helen Kissinger; vice-president, Pauline Lehn; recording secretary, Romaine Spangler; corresponding secretary, Lou Finkbinder; treasurer, Mary Bergdoll.

The following are the members of the choir: Sopranos, Kathryn Allison, Lorena Bailey, Kathryn Beck, Mary Bergdoll, Sophia Brockman, Mrs. Minerva Bradford, Beulah Eyster, Lou Finkbinder, Mabel Gailey, Iolanthe Greer, Mrs. Walter Grim, Florence Greer, Ferbie Haas, Lillian Henise, Mary Howard, Grace Howard, Mrs. Karl Katz, Helen Kissinger, Emma Kling, De Etta Keefer, Charlotte Lehn, Pauline Lehn, Hilda Lichtenberger, Ethel Leeper, Mrs. A. G. Miller, Mrs. Harry Miller, Sara Moore, Katharine Mundorf, Helen Owen, Pauline Palmer, Clara Ryder, Romaine Spangler, Mrs. Emma Stauffer, Hilda Stillinger, Bessie Saylor, Nellie Sellers, Nora Sechrist, Nellie Tyson, Mary Wesley, Catharine Wiest, Marietta Wheeler and Mrs. Harold Zercher; contraltos, Anna Bailey, Harriet Bupp, Mrs. H. D. Chronister, Mrs. C. W. Fetters, Anne Finkbinder, Miriam Gemmell, Mrs. Edward Ilgenfritz, Hazel Moore, Mrs. D. S. Russel, Sarah McCleary, Ethel Stumm, Helena Sultner, Doris Smith, Laura Trout, Rosalind Webster, Grace Zeigler and Helen Zeigler.

J. L. W. Mc.

PAVLOWA AIDS PITTSBURGH ALUMNI IN TWO PROGRAMS

Famous Dancer's Performances Head
Long List of Events by
Visiting Artists

PITTSBURGH, PA., Dec. 10.—Anna Pavlowa and her Russian Ballet gave matinee and night performances on Dec. 3 at Syria Mosque for the benefit of the building fund of the Dobbs Ferry Alumni Association of Pittsburgh. The ballets presented were "Coppelia" and "The Fairy Doll" in the afternoon, and "Amarilla" and the "Polish Wedding" at night, in addition to many divertissements. Pavlowa's art excited great enthusiasm. Laurent Novikoff, Hilda Butsova, and the other members of the company supported the star admirably. The orchestra was conducted by Theodore Stiers.

Ernest Hutcheson, pianist, appeared in Carnegie Hall on the evening of Dec. 2, in the fourth of the Popular Concerts and delighted his large audience.

Ada Sassoli, harpist, and Ethel Hayden, soprano, gave a delightful recital before the Twentieth Century Club on Dec. 1. Two Pittsburgh composers, Edward Harris and William Wentzel, were represented on the program. Mr. Harris played the piano accompaniments.

Duci de Kerekjarto, violinist, played at Carnegie Hall on the same evening, assisted by Joseph Diskay, tenor, formerly of the Royal Hungarian Opera House. Fred W. Lotz of Pittsburgh was the accompanist.

Hulda Lashanska, soprano, appeared in Carnegie Hall on the evening of Nov. 28 in an interesting recital. The accompanist was Warner Josten.

R. E. W.

PAVLOWA IN SPRINGFIELD

Dancer and Ballet Hailed by Ohioans—
Grainger Opens Course

SPRINGFIELD, OHIO, Dec. 12.—Anna Pavlowa and her company of dancers were seen by a large audience, Dec. 6, at Memorial Hall. The company came here under the auspices of the City Federation of Women's Clubs, and constant enthusiasm greeted the efforts of the dancers.

Percy Grainger opened the season's artists' course here. His playing was received with much gratification by a large audience, his own composition being especially well received. The music committee of the Federation, of which Eleanor B. Nassau is chairman, is arranging this course.

A. M. T.

Henry Junge to Direct Musicales at
White House

Henry Junge of Steinway & Sons, New York, has been given the direction of the musicales at the White House, Washington, during the coming season, on March 2, 9, 16 and 23. Mr. Junge has had charge of these musicales for many years.



MARION ARMSTRONG

Scotch-Canadian Soprano

NOW BOOKING

Spring Tour Nova Scotia and
Eastern Canada

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East Orange, N. J. - January

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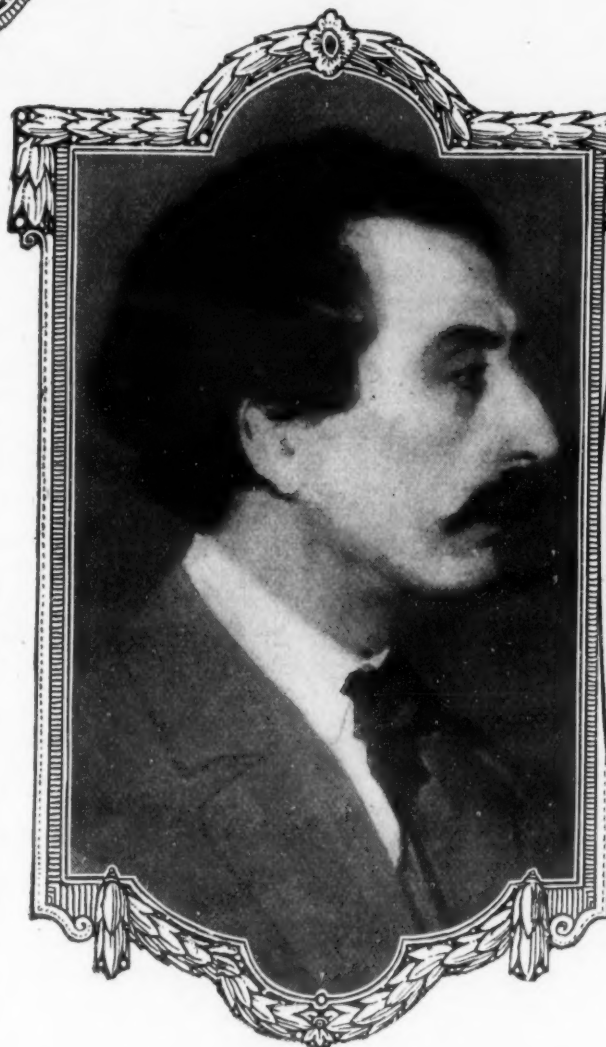
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GANZ'S MEN HEARD IN MODERN WORKS

Malipiero, Busoni and Dukas in St. Louis Program— Lhevinnes' Recital

ST. LOUIS, Dec. 10.—The third of the regular concerts of the St. Louis Symphony attracted great public interest, the fine program furnished by Rudolph Ganz being greeted with enthusiastic favor. Busoni's "Lustspiel" Overture

was played for the first time at these concerts, and with it in the first half of the concert was Mozart's Symphony in E Flat, authoritatively interpreted. Malipiero's "Grottesco" was an excellent example of the ultra-modern school as portrayed by one of Italy's foremost contemporary composers, its strange dissonances being in marked contrast to the very decided type of music of the first part of the program. "The Sorcerer's Apprentice," by Dukas, offered Mr. Ganz and the orchestra a fine op-

portunity to display their best technique. It was thrilling in the exposition of the various themes.

The soloist was Charles Hackett, who was warmly welcomed. His fine tenor voice was full of charm in an aria from "Don Giovanni," and "E Lucevan le Stelle," from "Tosca."

Last Sunday's "Popular Concert" maintained the record for big houses, the "S R O" sign being displayed early. A delightful program was interpreted by Mr. Ganz and his forces in truly spirited style. Massenet's Overture to "Phèdre" opened the concert. The other orchestral numbers included "The Skater's Waltz," by Waldteufel, a group of smaller works by Gounod, Grainger and Godard, and the "Marche Slav" by Tchaikovsky. Several familiar extras were added. The soloist was André de Ribapierre, violinist, who played the Saint-Saëns Concerto No. 3 in highly artistic fashion.

Josef Lhevinne and his wife, Rosina Lhevinne, provided an attractive program for the third concert of the Elizabeth Cueny People's Concert Course. The pianist played to a large audience with rare musical taste, showing again what a true master of the instrument he really is. The Beethoven Sonata, Op. 111, was exquisitely interpreted. After this he gave the "Eccossaises," and then his next solo group was entirely of Chopin, containing the Nocturne in D Flat, Mazurka in A Flat, Prelude in B Flat and Scherzo in C Sharp Minor. His final group comprised Balakireff's "The Lark," Dohnanyi's Etude Caprice in F Minor, and the Schulz-Evler "Blue Danube." Another feature of the program was the joint playing of Rachmaninoff's Second Suite, Op. 17, for two pianos. The superb technique and expression of the artists brought out all the beauty and rhythm of the work. The four movements were much applauded, and as encores an Arensky Waltz and a Ga-

votte by Raff were added. Mr. Lhevinne also added several extras to his program. He and his wife remained over Saturday as guests of the Symphony to hear Mr. Ganz as a conductor.

The Pageant Choral Society, conducted by Frederick Fischer, repeated at the Odeon on Nov. 29, Saint-Saëns' opera "Samson and Delilah" in concert form. The work was admirably performed by soloists, chorus, and the Symphony. The choral singing was of a very high standard, and with two hundred voices, the tonal beauties of the score were fully brought out. The rôle of Delilah was effectively sung by Nevada Van Der Veer. Judson House was excellent as Samson, his ringing tenor being heard with capital effect in solos and the duet in Act II. Great applause was aroused by the singing of young Raymond Koch of this city from the Taussig Studios, in the parts of the *High Priest* and *Abimelech*. With sonority of tone and a velvety quality combined with fine declamation he made his appearance a feature of the performance. Dr. J. J. Kessler, bass, also a graduate from the Taussig Studios, was acceptable in the rôles of *An Old Hebrew* and the *Second Philistine*. The orchestra was particularly fine, and Mr. Fischer was an admirable conductor. H. W. C.

Augusta Cottlow, pianist, is at present on tour in the Middle West and is filling engagements in Iowa and Illinois. She is including works of Edward MacDowell on every program.

Phoebe Crosby, soprano, who made her New York recital début last season, will give a recital at Aeolian Hall on the afternoon of March 7. She will also be heard in recital in Chicago about the middle of February under the local management of F. Wight Neumann. She will have Coenraad V. Bos at the piano.



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"Lazzari is perhaps the most competent bass among the most famous ones of the present time, and his temperament, his work, united with the positive merits of this eminent bass, make him one of the most celebrated figures of contemporary artists."—*Excelsior* (Translation).

"The heroes of the day were Arrigo Boito and last, but not less, the great Virgilio Lazzari, who made a marvelous creation scenic as well as vocal of the rôle of 'Mefistofeles.'"—*El Heraldo de Mexico* (Translation).

"Lazzari returned better than he was before. Enough said! It is evident that the entire work seemed to be made for him, inasmuch as it incarnates the dominant idea. Notwithstanding and beyond our expectations, was the supreme harmony with which Lazzari created his part. He did not hesitate, and there was not a moment of indecision or weakness. Vigorous and young we saw him always, from act to act; absolute master of his magnificent tone as to its quality and deep volume and the art of handling it. As an aspect of the progress obtained by him, Lazzari during the time we did not see him signified his ability to register deep and medium tones, and in both he showed himself a master. And I am not saying anything about register-

ing the high tones, because very few artists of his caliber have we heard recently to equal him. With regard to his personality, even in the monotonous parts of his rôles, he gives originality to his voice which distinguishes him from others."—*El Universal* (Translation).

"Virgilio Lazzari interprets 'Mefistofeles' in regard to voice, declamation, characterization, interpretation, in everything, like a giant. We have no words qualifying the dignity of his work. In the prologue, the main work of his rôle, he received an ovation which he could never forget. From one detail to the other, step by step, the audience was held spellbound through his interpretation of the rôle. When we pretend to agree on the laurels of this artist, we are unable to do so. We are trying to qualify something colossal, and we have not words enough to adequately express ourselves."—*El Democrata* (Translation).

"Virgilio Lazzari, the bass, has shown us the same ability that we already know him to possess, and besides notable discretion in his accent we can say we have seen a magnificent characterization. His prologue as well as 'Balata del Bel Fischio,' his 'Eco Il Mondo,' in quartettes as well as in solos, were great accomplishments."—*El Democrata* (Translation).

AUDITORIUM THEATRE, CHICAGO

Panorama of Chicago's Weekly

Favorite Works Pass in Review in Fourth Week of Opera Season

Repetitions Show High Standard of Performances and Reveal Artistic Attainments of Principals—Special Performance of "Carmen" Commemorates Thirty-third Anniversary of Opening of Auditorium

CHICAGO, Dec. 12.—With the passing of the fourth week of the opera season, local audiences have had an opportunity to confirm their judgment regarding many notable additions to the opera forces and to gauge again the merits of their old favorites in new rôles. The artistic quality of the productions of the present season has never been excelled here. Under the firm hand of Giorgio Polacco and his assistants the occasional rough edges of the opening performances have been polished; Jacques Coini has provided superb settings to delight the eye, and both chorus and ballet have been welded into admirable units.

The first special performance of the season was given on Friday, Dec. 9, the anniversary of the opening of the Auditorium thirty-two years ago, when Adelina Patti gave the dedicatory concert. Last week it was Mary Garden in a repetition of "Carmen" who provided the thrills for a capacity audience. The opera moved more smoothly and expeditiously than at the first hearing. Muratore gave a spirited enunciation of *Don Jose's* lines and singing in his usual fine manner. Baklanoff, whose *Escamillo* is of the best, scored anew; Mary McCormick revealed a growing conception of stage deportment, and Octave

Dua and Irene Pavloska did particularly well.

Edith Mason Repeats Success

No less distinguished was the "Butterfly" of Monday night, when Edith Mason repeated her success in the rôle of *Cio-Cio-San*. Her voice was never better, and her fine qualities as an interpreter of this pathetic figure grow more distinct with repetition. She sang with fervor and evoked keen sympathy. Edward Johnson was in good voice as *Pinkerton*, Giacomo Rimini and Octave Dua gave admirable performances, while Irene Pavloska as *Suzuki* fitted in well with the stage picture. The opera was admirably conducted by Mr. Polacco, who shaded Puccini's music with just the right touches to bring out the best in the singers.

The third performance of "Tannhäuser" on Tuesday assured the laurels of Rosa Raisa, Richard Schubert and Joseph Schwarz. This opera is deservedly one of the most popular in the repertoire. Unsuspected poetic depths in the artistry of Miss Raisa come to light, and Schwarz graphically portrays the nobility of *Wolfram*. Mr. Schubert, although still a little uneven vocally, completes the triangle with a personification of *Tannhäuser* that is gaining many admirers. The score was read by Mr. Ferrari in able style.

"Monna Vanna" has also proved a heavy drawing card, and on Wednesday the third performance of this opera was given. No amount of repetition dulls Mary Garden's glittering characterization of *Vanna*, and frequent hearings only whet the desire to enjoy again Muratore's tones. There is compelling ecstasy in his singing in the second act. Baklanoff projected the murky phrases of *Guido* with telling effect, and Polacco conducted with delicate but certain touch.

Rosa Raisa, Baklanoff and Tino Pattiera presented the ever-welcome "Tosca" on Thursday evening. Mr. Pattiera's vocal efforts are now better adjusted to auditorium acoustics, and his tones rose full and strong with intensity of emotion and highly colored phrasing. His *Mario* is one of the best of the many that have been essayed, and his acting is replete with engrossing touches. Miss Raisa still shows too great premeditation in the murder scene, but her voice lulls or inspires the sensibilities to a point where defects escape. Baklanoff is splendid as *Scarpia*, and Trevisan contributes a remarkable portrait in his brief appearance as the *Sacristan*. Mr. Ferrari conducted with vigor and a growing sense of orchestral values.

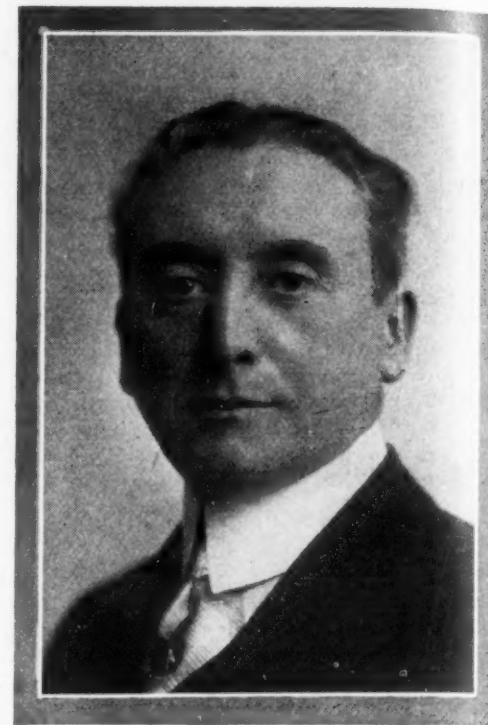
"Rigoletto" as Matinée Success

Again was Edith Mason acclaimed when she took the honors in "Rigoletto" on Saturday afternoon. This was the first glimpse that the matinée subscribers had of Miss Mason, and enthusiastically did they receive her. There was rapturous applause for the "Caro Nome" and an ovation after the altitudinous aria in Act III. Joseph Schwarz repeated his performance of the title rôle with profound effect, combining the pathos, hatred and despair of the rôle with stirring vocalism. Tito Schipa demonstrated his hold on Chicago audiences when the applause at the close of the "Donna é mobile" impeded the progress of the opera. His lyric voice attained delicious effects and the quartet was finely sung. Mr. Polacco wielded a magic bâton.

"Aida" on Saturday night brought two changes in the cast, Cyrena Van Gordon appearing as *Amneris* and Constantine Nicolai as the *King*. Miss Van Gordon's clear, powerful voice made a striking figure of the Egyptian princess, and she depicted with subtle style the varying shades of emotion. Rosa Raisa in the title rôle sang sweetly, passionately, and serenely by turns; Pattiera was excellent, and Lazzari and Rimini lent able support. Mr. Ferrari, the conductor, shared in the popular success.

EMILE RAYMOND.

William Beck Returns to Chicago Opera After Experience in Europe



William Beck, Baritone, of Chicago Opera

CHICAGO, Dec. 10.—One of the pioneer members of the old Chicago Opera Company who has returned to fortify Mary Garden's forces is William Beck, baritone, who spent the last three years in leading opera companies of Europe. Mr. Beck sang in practically the entire Italian and German repertoire given by Cleofonte Campanini in the first six years of the Chicago Opera.

Notable among Mr. Beck's artistic achievements was his creation of the rôle of the *Sheriff* in the "Girl of the Golden West" with the Savage Opera Company. He also gained distinction by singing every performance of the Wagnerian "Ring" cycle when it was twice given in one season by Mr. Campanini. When Clarence Whitehill became ill during a performance of "Königskinder" at the Auditorium in 1917, Mr. Beck stepped into the rôle of *Spielmann* at an hour's notice and won enthusiastic comment.

His performance as *Scarpia* with the Royal Opera in Stockholm three years ago led to a two years' contract with that organization, and since then Mr. Beck has taken leading parts in Christiania with the Royal Opera of Copenhagen and in Vienna.

Artists' Association Hears New Work

CHICAGO, Dec. 10.—A concert was given by the Chicago Artists' Association on Monday, Dec. 5, the soloists being Margaret Lester, soprano, and Lester W. Groom, Helen W. Ross and Allen Bogen, organists. Mr. Groom played a Prelude in D flat of his own composition. The Godard Adagio "Pathétique" was given by an ensemble composed of Wally H. George, violin; Lillian Pringle, cello, and Elizabeth Dilling, harp. A quartet consisting of Mrs. Genevieve Todd, soprano; Clara Spalding, contralto; Walter H. Chambers, tenor, and Clarence L. Neu, bass, sang several numbers.

Frank Parker Heard in Recital

CHICAGO, Dec. 12.—Frank Parker, baritone, gave a song recital at the West Side Co-educational Club on Dec. 6. He sang numbers by Speaks, Hageman and O'Hara, settings of Tagore's poems by John Alden Carpenter, some Negro spirituals and "Danny Deever" by Damosch. Alma Mehus was his accompanist. On Nov. 30 Mr. Parker sang for the Woman's Club of Wilmette, giving songs by Hammond, Hageman and Speaks.

CHICAGO, Dec. 12.—Dwight Edrus Cook, tenor, will sing the "Messiah" with the Valparaiso University Choral Society on Dec. 19. William Phillips will sing the baritone part. Mr. Cook will appear in a performance of the "Messiah" at Woodlawn Park with the Freya Choir on Christmas Day.

Faulty Program a Dangerous Rock to the Artist, Marie Zendt Warns

Studying the Taste of Concert Audiences — Phonographs Make the Small Town Problem Easier

CHICAGO, Dec. 12.—Faulty program-making is the rock upon which the hopes of many aspiring concert singers are dashed, according to Marie Zendt, soprano, whose many re-engagements bear witness to the skill with which she gauges her audiences. Not all music lovers can be treated alike, says Mrs. Zendt, and those who successfully analyze the tastes of their auditors will be rewarded by return appearances, while those who neglect this essential will find their bookings few and far between.

"This consideration is of prime importance, as the early engagements of young artists are generally at club musicales and social affairs," Mrs. Zendt pointed out. "Here the psychological problem cannot be ignored, for music on these occasions is frequently only one of a number of attractions. To make the musical program thoroughly interesting no little ingenuity must be exercised. The singer who has only one program is closing the door to success, for what is suitable on one occasion may prove boring at another."

"What the audience wants it will get, and if not from you then from someone else. Therefore map out a program of compositions suitable for the occasion. There are many works of real merit but in light vein that will drive dull care from a bankers' convention, and there are equally valuable numbers of intimate spirit that will appeal to the ladies of a Tuesday Morning Musicales."



Marie Zendt, Soprano

"In small towns the problem is easier of solution, for there the phonograph has introduced music of the highest quality, and the audiences will glow over the presentation of operatic arias with which they are familiar. A good idea is to interview the phonograph dealers in these towns, and find out what music their public is interested in. The farther one gets from the beaten path of concert singers, the greater does he find the demand for serious music. In Alaska I found appreciation for the weightiest songs to a degree far surpassing the sophisticated attendance at metropolitan concert halls."

"In preparing my recital programs, I always begin with one of my own favorites. This puts me in a tranquil mood at the outset. I then follow with songs that will appeal to the audience in that particular community—German lieder if there is a preponderance of that nation-

ality, modern French songs, Swedish, Irish or English folk-songs for suitable occasions, and one or two American numbers for a proper balance. I have also found that it is well for a singer to identify herself with songs that are especially popular, and to use them only as encores. This will stimulate the applause that is the real sign of success, as the audience will not be satisfied until it has heard them."

E. R.

HEAR VISITING RECITALISTS

Hulda Lashanska and Helen Jeffrey Give Interesting Programs

CHICAGO, Dec. 12.—Hulda Lashanska, soprano, sang before a large audience at Orchestra Hall on Dec. 4. The light quality of her voice was excellently adapted to a group of Schubert numbers and songs by Strauss, and she brought to these works a mature comprehension and delicate feeling. There were flute-like passages that charmed and her lower tones were warmly colored. Moret's "Le Nélumbo" was so effectively done that the applause called forth a repetition. Gretchaninoff's "Steppe" showed breadth of vision, and Erich Wolf's "Fairy Tales" was given with cameo-like distinction. Two numbers by Werner Josten, who played the accompaniments, were pleasing.

Helen Jeffrey, violinist, appeared the same afternoon at the Playhouse. Her program opened with the Vivaldi Concerto in G Minor, which she played with spirit. Miss Jeffrey possesses a graceful bow arm, and her repose and lack of mannerism distinguished her performance. Her fluency of technique was discernible in the Goldmark A Minor Concerto. A group by Palmgren, Gluck and Sarasate completed a satisfactory program. Gordon Campbell was the accompanist.

CHICAGO, Dec. 12.—Geraldine Massey, violinist, was soloist with the Sinai Symphony at a concert on Dec. 7. Maurice Goldblatt conducted.

Array of Important Events

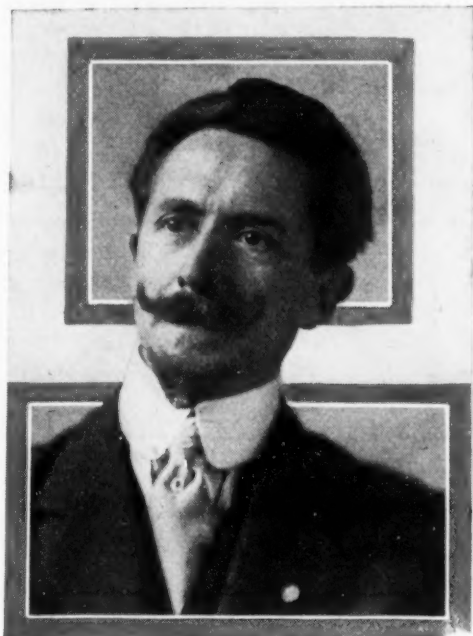
Jacques Coini Illuminates Opera with Remarkable Scenic Effects

CHICAGO, Dec. 12.—Opera stars receive the unstinted tributes and applause of their audiences, the conductor is showered with plaudits and praise, and high appreciation is shown for the work of the chorus and orchestra; but how many know of the quiet unobtrusive stage director—the man who gives to each production its cohesion, its semblance of reality, its mark of artistic completeness? Behind the wings of the Auditorium is Jacques Coini, the genius of the properties, whose ruling hand weaves unity out of chaos and whose imaginative mind provides scenic conceptions that have profoundly stirred Chicago Opera audiences.

Those who sighed in ecstasy over the Nile Scene in "Aida," or experienced a quick intaking of the breath over the Tent Scene in "Monna Vanna," gave little heed to the artistry and high dramaturgy that they revealed. Mr. Coini is no tyro at the task of conjuring magnificent scenic effects. His career of stage management began twenty years ago with Hammerstein in London. He was brought to New York by that impresario and for years mounted the operas at the Manhattan. Among the American premières that he staged were "Salome," "Thais," "Pelléas et Mélisande," "Hérodiade," "Louise" and "Sapho."

His work this year is unsurpassed in beauty of stage devices, lighting and harmonious color schemes. Each new opera has given his audiences a thrill of pleasure, or the sets have furnished a delicious respite for the eye in some mood of tranquillity.

"Monna Vanna" is one of the supreme monuments to Mr. Coini's skill. The tent of *Prinzivalle*, bedecked in opulence for the coming of *Vanna*, greets the eye. Far off lies the beleaguered city which *Vanna* is to save. When she yields,



Jacques Coini, Stage Director of the Chicago Opera

the tent is flung open and rapidly moving figures are silhouetted against a dusky sky as *Prinzivalle's* troops march to the rescue of the starving garrison. Soon the lights of rejoicing and festivity arise from the far-off city, making an unforgettable stage picture.

"Tannhäuser" is another triumph of stage design at the Auditorium. Voluptuous colorings and soft vistas form the background of the Venusberg, in striking contrast to the solemn woodland scene where *Elisabeth* utters her prayer. In other productions equally notable work has been done and the skill and artistry of Mr. Coini is a tower of strength to the Chicago Opera.

CHORAL CONCERTS PROVE ATTRACTION

Ensemble Organizations Display High Merit in Three Appearances

CHICAGO, Dec. 12.—With the approach of the Christmas season, local choral organizations are making their first public appearances of the year. These concerts have always been well patronized, and during the past week, in which a smaller number of solo artists than usual were scheduled, the choruses proved a welcome attraction.

The Chicago Solo Choir, recently organized by Eric DeLamar, made its debut at Lyon and Healy Hall on Dec. 7. It is composed of a score of vocalists and under the leadership of Mr. DeLamar has already taken a place among the leading choral aggregations. There

Chicago Opera Engages Frankfort Soprano for "Isolde"

CHICAGO, Dec. 12.—Mme. Lauer-Kottlar, soprano, of Frankfort-on-Main Opera, has been engaged by the Chicago Opera Association to sing *Isolde* in the revival of "Tristan and Isolde" this season, according to Clark A. Shaw, business manager.

"Salome" will be given on Dec. 19 with Mary Garden and Riccardo Martin in the leading rôles. The Strauss opera, "Tristan," and the American première of the "Love for Three Oranges" will provide three strong features for the closing weeks of December.

Subscriptions amounting to \$27,800 for the second half of the season were secured during last week's campaign, with 1142 new subscribers. The total number of season ticket holders for the year is 6000, being double the amount of last year.

on Dec. 4. Mrs. Babcock sang numbers by Ellis and Powell, and Mr. Simons was heard in songs by Ellis and Martin.

CLUBS ADD TO EVENTS

Many Local Artists Appear in Different Programs

CHICAGO, Dec. 12.—A program of Russian and Polish music was given by the Musicians' Club of Women in Fine Arts Recital Hall on Dec. 5. The principal work was a piano Trio in F by Scharwenka. Those who took part were Katharine Gorin, Wally Heyman, Elizabeth Olk-Roehl, Ethel Jones, Parthenia C. Vogelbach, Mary Cameron, Helen P. Axtell, Rose L. Du Moulin and Catherine Wade Smith.

Madison S. Jordan, tenor, and Nathan

Fischer, violinist, were soloists at the twilight musicale given at Howard community on Dec. 4. Mr. Jordan sang numbers by Handel, Massenet and Chadwick; and Mr. Fischer was heard in works by Tartini, Kreisler and Goie.

Florence Lang, soprano, and Frank L. Bennett, baritone, were heard at a musicale given by Mme. Grace Bruné-Marcusson in her studio on Dec. 4. Miss Lang's principal numbers were "Elsa's Dream" from "Lohengrin" and "Allerseelen" by Strauss. Mr. Bennett sang a Handel aria and songs by Gounod and Dudley Buck.

The Chicago Oratorio Club, Thomas N. MacBurney, director, presented Haydn's "Creation" at University Church, on Dec. 4. The soloists were Leola Turner, soprano; W. O. Klingenberg, bass, and B. Fred Wise, tenor. Anna Daze played the accompaniments.

American Conservatory Secures Jacques Gordon for Faculty

Choice of Concertmaster of Chicago Symphony Marks Advance in Music Schools—Free Scholarship Will Be Awarded Under Mr. Gordon's Tuition—Began New Duties This Month

CHICAGO, Dec. 12.—Jacques Gordon, concertmaster of the Chicago Symphony and concert violinist, has joined the violin faculty of the American Conservatory for a special engagement during the remainder of the season. This announcement by John J. Hattstaedt, president, marks another stride forward on the part of Chicago musical schools toward assuming a foremost position in American musical activities.

Mr. Gordon, who was selected by Frederick Stock as concertmaster at the opening of the present season, came to this country as a boy from Russia, where he had begun his study of the violin under Franz Stupka, who is now conductor of the Prague Philharmonic Orchestra. Mr. Gordon continued his studies here under Franz Kneisel, who has been his only American teacher. For three years he was a member of the Berkshire String Quartet, and has toured extensively in recitals and concerts. Two years ago, he took part in a series of chamber music concerts with Harold Bauer, pianist. For a year he was concertmaster of the Capitol Theater Orchestra, New York.

Mr. Gordon began teaching at the Conservatory on Dec. 12. One free scholar-



Jacques Gordon, Concertmaster of Chicago Symphony

ship under his tuition will be awarded to a student not financially able to pursue his studies. The scholarship examination will be held on Dec. 21. E. R.

ZEAL DEMONSTRATED FOR CHAMBER MUSIC

Five Concerts in One Day by Chicago Ensembles Draw Big Audiences

CHICAGO, Dec. 12.—Five concerts given by chamber music organizations on Sunday, Dec. 4, drew audiences that taxed the capacity of the auditoriums, and demonstrated a growing taste for intimate ensemble programs.

The Beethoven Trio—M. Jennette Loudon, pianist; Ralph Michaelis, violinist, and Theodore Du Moulin, 'cellist—gave the first of a series of three chamber music concerts at Academy Hall. These players have been together for some years, and have become fused into an organization of perfect unity. Their musical conception is high, and their execution admirable. The Beethoven Trio in D was an exacting test of their ability, and they passed it with flying colors. Vigorous attack and precision were notable in their playing of the Smetana Trio, Op. 15, with unflagging tempo and fine rhythm. Fauré's "Pavane," a Nocturne by Laurens and the "Tambourin" of Rameau were gracefully done.

A program of Norwegian music was given by a quartet conducted by Frederik Frederiksen at the Norwegian Club the same afternoon. The players were Mr. Frederiksen and Benjamin Paley, violin; William Diestel, viola, and Theodore Ratzer, 'cellist. The A Minor Quartet by Svendsen and the Quintet in E

[Continued on page 41]

Mary Garden Breaks Record for Seat Sale at Chicago Opera

CHICAGO, Dec. 10.—Mary Garden created a new rôle and shattered all box-office records at the Auditorium when she appeared as sales manager at the opening of the drive to dispose of season tickets for the second half of the Chicago Opera season. Receipts of more than \$10,000 for the afternoon rewarded the super-salesmanship of Miss Garden.

One of the announcements that spurred the campaign was that Amelita Galli-Curci would appear in the opening production of the second half of the season on Dec. 19, and that she would be heard repeatedly during the last five weeks. The previous record for a one-day sale of opera subscriptions was \$4,105.

Spartanburg Actively Preparing for Annual Music Festival in May Next

SPARTANBURG, S. C., Dec. 10.—Preparations are well advanced for the twenty-sixth annual Spartanburg Music Festival on May 3, 4 and 5, and already the choir is at the stage usually attained in March in previous years. The festival will be on a greater scale than ever before attempted, according to a statement by Louis Bennett, the conductor of the festival. The standard of works to be performed, and the group of artists who will gather in the Converse College Auditorium, have never been equaled in the history of this event.

Mr. Bennett has chosen for Oratorio Night, "The Legend of Saint Elisabeth," by Franz Liszt, with Ottilie Schillig, Elsie Mountjoy and Fred Patton as soloists. The operas to be performed are "Pagliacci" and "Cavalleria Rusticana." Orville Harrold, tenor, will appear as Canio in "Pagliacci" and Turiddu in



Louis Bennett, New Conductor for the Spartanburg Music Festival

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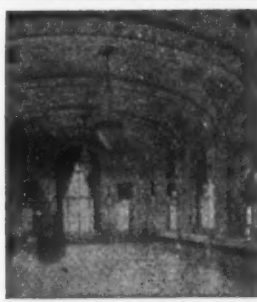
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"Cavalleria Rusticana." Marie Sundelius will sing the rôles of Nedda and Santuzza and Cecil Arden those of Lola and Lucia in "Cavalleria Rusticana." The other parts will be sung by William Simmons, baritone, as Silvio and Alfio; James Price, tenor, as Peppe, and Louis Bennett, baritone, as Tonio.

As usual, there will be a children's chorus of more than 500 pupils from the Spartanburg city schools. Under the able training of Mrs. L. B. Blackwell, these boys and girls have attained a remarkable degree of interpretative ability. They will sing Paul Bliss's cantata "Pan on a Summer's Day," a work taking nearly an hour to sing and one demanding a high grade of vocal ability.

The symphony program will be given on the second day instead of the last, as in previous years. This places the popular program with the children's chorus on the last day, an arrangement which will enable many who come from a long distance to hear the young folks in the afternoon and be present for the Artist Night as well. The next change is in the introduction of instrumental soloists. Erwin Nyiregyhazi, pianist, will play on the Thursday afternoon and Raoul Vidas, violinist, on Artist Night. Giovanni Martinelli of the Metropolitan Opera Company will appear on Artist Night with Helen Stanley.

The Russian Symphony has been re-engaged. Mr. Bennett will conduct the oratorio and Modest Altschuler the rest of the programs. Tchaikovsky's magnificent Fifth Symphony will be played. Among the other orchestral numbers will be Mendelssohn's "Midsummer Night's Dream" music, the "España" of Chabrier, and the "Nut-Cracker Suite" of Tchaikovsky.

Miss White and Mr. MacNabb Featuring Native Compositions

American works have been included in every program given by Grace White, violinist, and George MacNabb, pianist, this season. They have played compositions by MacDowell, Cecil Burleigh, A. Walter Kramer, Daniel Gregory Mason, John Alden Carpenter, Chapman Tyler and Albert Spalding. The two artists appeared recently as special soloists for the Auburn, N. Y., Morning Musicales and in concert at Jordan, N. Y. They will play at Syracuse University in January. Miss White was soloist for the Utica, N. Y., B Sharp Club recently and Mr. MacNabb for the Watertown, N. Y., Morning Musicales.

John Blackmore Warmly Received in Concert

CHICAGO, Dec. 10.—John Blackmore, pianist, of the Bush Conservatory, played at a concert given at the Polish Settlement on Dec. 4. His playing evoked much enthusiasm, and he was compelled

DETROITERS GREET ALFREDO CASELLA

Appears as Conductor and
Soloist with Symphony—
Bori in Recital

DETROIT, Dec. 10.—As a tribute to Alfredo Casella, the pair of concerts given by the Detroit Symphony on Dec. 1 and 2 were Italian in character. Mendelssohn's "Italian" Symphony was the chief work, its delicacy of outline and conservative display of color proving a delightful contrast to the demonstrative "Italian" Rhapsody which closed the program. Sinigaglia's overture "Le Baruffe Chiozzotte" was performed for the first time here and was warmly applauded. Ossip Gabrilowitsch conducted the Symphony with his accustomed discernment and polish, and Mr. Casella led the band

authoritatively through the intricacies of his own Rhapsody. Appearing as a pianist, Mr. Casella played the Symphonic Variations of Franck with great charm and finish. He was recalled several times.

The first of the series of young people's concerts by the Detroit Symphony was given at Orchestra Hall on the morning of Dec. 3. Robert de Bruce gave an interesting talk on "Music, the Men It Spoke Through and the Instruments They Wrote For," and reviewed the opera "Meistersinger." The orchestra, conducted by Victor Kolar, played the overture to that opera and the various leading themes, and after Mr. de Bruce's explanatory remarks, the overture was repeated. The prelude to the third act closed the morning's program.

Seldom in this city has an artist achieved such unquestioned success as

did Lucrezia Bori on Dec. 3. The audience was captivated by her vocal charm and her winsome personality, and she was recalled many times. Her first group included two arias, artistically sung, and her second consisted of several quaint old English songs. The high point of interest was reached in the closing group of Spanish songs, which revealed the subtle artistry of Mme. Bori to the utmost. She seemed to be suffering from a slight cold, but her voice was at all times pleasing and expertly handled. She added numerous encores, including "Clavelitos," which was repeated. Edouard Gendron was an able accompanist and played two attractive groups of solos.

The Detroit Symphony on the afternoon of Dec. 4 played a Hungarian program, opening with the Berlioz "Rakoczy March," which Mr. Gabrilowitsch's forces interpreted with stirring effect. A Rhapsody and "Les Préludes" of Liszt and some Brahms dances comprised the remainder of the orchestral music. So emphatic was the applause that the members of the orchestra rose several times to acknowledge it. Erwin Nyiregyhazi, who was the soloist, was heard in the E Flat Concerto of Liszt. His performance was sensational in many respects and he was accorded an ovation.

The string quartet of the Detroit Symphony made its first appearance for the season at Memorial Hall on Dec. 5, under the auspices of the Chamber Music Society. The programs of this quartet are always chosen with keen discrimination, and this one was no exception to the rule. It contained a Beethoven Quartet in F, one by Schubert in D Minor, and three Idylls by Frank Bridge. The Beethoven music, of course, displayed to best advantage the decided advance the players have made, but the picturesque numbers by Bridge were, perhaps, the most popular features of the concert.

A feature of the Christmas program of the Tuesday Musicales on Dec. 6 was the singing of Robert J. McCandless, winner in the Michigan State and District Contest for Musicians, given by the National Federation of Music Clubs. Dr. McCandless's voice is of wide range, good volume and beautiful quality. His songs included "Duna," "The Blind Ploughman," and DeKoven's "Recessional." For the last-named Minnie Caldwell Mitchell played an organ obbligato. Irene Whitaker Stephenson, of Windsor, contributed three organ solos; Thelma Newell, violinist, gave a short group; Louise Allen Lyon and Mrs. Frederick Fitzgerald sang four duets, and Jennie Evelyn Peterson played two piano numbers. Mrs. Edwin S. Sherrill and Mrs. Mitchell acted as accompanists, and Fern Work Swartout was chairman of the day.

M. M. F.

Mary Clark Sings in Boston

BOSTON, Dec. 10.—Mary Clark, soprano, gave a song recital at Jordan Hall, on Dec. 3, and used a lyric soprano voice of sweet quality with decided charm. Her diction was clear, and her phrasing and tone-coloring excellent. She was received with emphatic applause, and several encores had to be given. Miss Clark has pursued her vocal studies for several seasons with S. Kronberg.

W. J. P.

Barclay Fills Varied Engagements

In his first American season, John Barclay, English baritone, is filling num-

erous engagements. He has been associated in joint recitals with such artists as Hans Kindler, cellist; Ernest Schelling, pianist, and Efrem Zimbalist, violinist. He was soloist with the Philadelphia Orchestra in Philadelphia on Nov. 16 and with the New York Philharmonic, Josef Stransky conducting, in Brooklyn, Nov. 19. He was again heard in Philadelphia on Dec. 5, when he appeared in the Monday Morning Musicales at the Bellevue-Stratford. Shortly after New Year's he will make four appearances at Harvard, Yale and Princeton Universities.

Merle Alcock to Sing with Schola Cantorum

Merle Alcock, contralto, has been engaged as soloist for the performance of the Bach B Minor Mass, which the Schola Cantorum will give in Carnegie Hall Feb. 2. This will be her second important engagement for a special appearance with a choral society in New York this season, as she appears with the New York Oratorio Society at Carnegie Hall on Dec. 28 in Handel's "Messiah."

Siloti Arriving This Month

Alexander Siloti, the distinguished Russian pianist, will sail from England, Dec. 17 on the Carmania for his first visit to this country in twenty-three years. George Engles announces that Mr. Siloti will inaugurate his American tour by appearing as soloist with the St. Louis Symphony in St. Louis, Jan. 6 and 7, and will return to New York for his recital in Aeolian Hall, Sunday afternoon, Jan. 15.

William Phillips
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who will sing "The Messiah" with the Apollo Musical Club, December 25 at Orchestra Hall.

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MUSIC PROGRESSING IN OREGON SCHOOLS

Teachers in Portland Meeting Survey Advance—Big Exposition Plans

PORTLAND, ORE., Dec. 10.—The steady advance in music and in the methods of teaching it in the public schools, was emphasized at the semi-annual convention of the Oregon Music Teachers' Association in Portland on Nov. 25 and 26, during a discussion on "Sight-Singing in Grade Schools," which formed the feature of the first day's business.

W. H. Boyer, supervisor of music in the Portland schools, told of the progress made during the last year in this respect.

George W. Ingram, assistant supervisor of music in the schools, talked on the Tonic Sol-Fa method; Anna Landsbury Beck of the School of Music of the University of Oregon, explained the methods employed in teaching children, and Helen Hand, supervisor of music in the Corvallis public schools, read a paper relating the progress which is being made in her district.

A survey of the music in the principal high schools of Oregon was given by Dr. J. J. Landsbury, Dean of Music in the University of Oregon, and Lena Belle Tartar, president of the Salem district.

Another feature of the convention—at which Frederick W. Goodrich presided—was a discussion on the musical possibilities of the 1925 Exposition.

Carl Denton, conductor of the Portland Symphony, thought that a symphony orchestra of ninety pieces should be featured in weekly concerts during the Exposition.

Otto Wedemeyer suggested that vocal choruses be organized and trained in different towns of Oregon, to form the nucleus of a chorus at the exposition.

Dr. Emil Enna, president of the Oregon Society of Composers, reported that the society planned to offer \$1,000 in cash prizes for the best Exposition march, choral compositions and other features.

Frederick W. Goodrich thought that a large auditorium should be built, with smaller halls for separate recitals, and that a large pipe organ, "the largest in the world," should be located in the main building.

Colonel Z. E. Dentler, of the United States Army, in a speech at the banquet closing the convention, spoke in favor of the building of a large armory and music hall combined, to be in readiness for the 1925 Exposition, when he thought there should be forty or fifty days of grand opera as part of the musical attractions.

Officers Elected

The following officers were elected when the convention resumed on Saturday: President, William Frederick Gaskins, who has been Dean of the School of Music of Oregon Agricultural College, Corvallis, since the organization of that school in 1908; first vice-president, Helen Calbreath; corresponding secretary, Evelyn McFarlane McClusky; recording secretary, Phyllis Wolfe; treasurer, Daniel H. Wilson; auditors, George Hotchkiss Street and George Wilbur Reed; directors at large, Lena Belle Tartar, Salem; Mrs. L. B. Moore, Roseburg; Mrs. Montgomery, McMinnville; and Venita Corbett, Baker. Six additional directors will be named by the president.

At a luncheon on the first day at the Hotel Portland, under the auspices of the Musicians' Club of this city, E. H. Whitney, assistant superintendent of Portland public schools, gave an address,

and musical numbers were contributed by Jane Burns Albert, soprano; Mary Willie, contralto, and Harry G. Knight, flautist, with the assistance of Margaret Knotz and Mordaunt A. Goodnough, accompanists.

John W. Gratke spoke at the Saturday luncheon, given by the Portland branch of the association, and Mrs. J. A. Hoskins and Miss Corbett, both of Baker, contributed a musical program.

Oregon Compositions Heard

At the banquet in the Hotel Portland to conclude the convention, Mr. Goodrich was toastmaster, and addresses were given by Dr. Samuel C. Kohs, Colonel Dentler, and William Frederick Gaskins, the newly-elected president of the association. A program of Oregon music was given under the auspices of the Oregon Society of Composers. Two delightful songs composed by Mary Evelyn Calbreath were sung by Florence Johnson, with Miss Calbreath playing the accompaniments. Three piano solos composed by Dent Mowrey were played by him, and an extra number was demanded. Alexander Hull of Newburg, Ore., sang several songs of his own composition. Mrs. Hull was piano accompanist.

In a concert on the first evening of the convention, the following artists appeared: George Hotchkiss Street, baritone; Mitylene Fraker Stites, contralto; Frank G. Eichenlaub, violinist; Beatrice Hidden Eichenlaub, pianist; Blanche Nelson, soprano; Ella Connell Jesse, pianist, and Paul Petri, dramatic tenor. The accompanists were Mrs. Carl Rogers Dudley, May Van Dyke Hardwick, J. R. Hutchinson and Lillian Jeffreys Petri.

The attendance at this convention was the largest in its history. The next annual meeting is to take place at Corvallis in Thanksgiving week, 1922.

I. C.

CONTEST FOR COMPOSERS

San Antonio Musical Club Offers Prizes for Piano and Vocal Works

SAN ANTONIO, TEX., Dec. 10.—It is intended by the San Antonio Musical Club to conduct a contest for composers similar to those of the past two seasons. First prizes of \$100 each are offered for the best piano and vocal compositions, with second prizes of \$25, and Mrs. Lewis Krams Beck, president of the club, will give third prizes of \$10 each. The compositions must be new, and the titles and words of the songs in English. Composers whose residence is in Texas, or who intend to live there, will be eligible. Manuscripts must be written in ink and sent before Feb. 1 to Mrs. Beck, 625 Camden Street, San Antonio, Tex., or to Mrs. Clara D. Madison, 106 West Romana Street, San Antonio, Tex. All manuscripts must be anonymous, and bear only a mark of identification, the name, address and this mark of identification to be contained in a sealed envelope accompanying the manuscript. Only one prize will be given to a composer, and no contestant shall be allowed to submit more than three compositions. The winning compositions will be performed at one of the regular monthly musicales of the San Antonio Musical Club. G. M. T.

Texan Soprano Makes Début

SAN ANTONIO, TEX., Dec. 8.—Mary Elizabeth Howard, a local soprano, made her recital début here on Dec. 2, before the San Antonio Musical Club, following a period of study in New York. The auditorium of the Main Avenue High School was crowded with an enthusiastic audience. The marked advancement in the young singer's work and her evident seriousness of purpose give much promise. Her vocal equipment and stage presence were found admirable in a program which included numbers by Handel, Tchaikovsky, Grieg, Curran, a group of Spanish songs, and, as an outstanding feature, songs by Texas composers. These included "Canterbury Bells" by W. J. Marsh, who recently won the San Antonio Musical Club's prize; "When Love Is Done" by Clara Duggan Madison of this city and "Entreaty" by Oscar J. Fox. Miss Howard will fill several engagements in Texas with Lou-Jessamine Craine as accompanist, and will tour with Clarence Eddy, organist. G. M. T.

MUSIC COUNCIL ADVOCATED

San Antonio Chamber of Commerce Gives Support to Project

SAN ANTONIO, TEX., Dec. 10.—Support of a council for music, art, and the drama was pledged on behalf of the San Antonio Chamber of Commerce by President Morris Stein and various members at the monthly membership luncheon of that body on Nov. 29 at the Gunter Hotel. Speakers on behalf of the fine arts were Mrs. Eli Hertzberg, founder and president of the Symphony Society; Mrs. H. P. Drought, president of the Art League; Mrs. E. A. Wilson, head of the Little Theater movement, and Marie Ascarra, actress. Frida Stjerna, soprano; Mary Jordan, contralto, and Miss Ascarra contributed to a program which followed the luncheon. Miss Stjerna, in excellent voice, sang artistically a number of Scandinavian songs, and Miss Jordan was also successful in a group of Negro spirituals. The accompanists were Mrs. Lawrence Allen Meadows and Walter Dunham.

Tulsa Musicians Please Local Audiences

TULSA, OKLA., Dec. 9.—The Tulsa Male Chorus gave its first concert on Nov. 22 in Convention Hall, with Charles Norman Granville as soloist. The chorus under the leadership of Ernest Prang Stamm did some splendid ensemble singing and was enthusiastically received. Each of the soloist's numbers was received with acclaim. The Daughters of the Confederacy gave a concert in the Central High School, Nov. 15, with Mrs. Lee Omohundro, soprano; Harry Salter, violinist; Frederick Warner, cellist, and Marie Hine, pianist, as the artists. Ted Shawn, the dancer and his company appeared in a dance program recently. R. B. C.

Busy Month for Los Angeles Orchestra

LOS ANGELES, Dec. 10.—The Los Angeles Philharmonic Orchestra gave eighteen concerts in the past month in this city, Long Beach, Pasadena and San Diego.

Foch Meets Paderewski at Los Angeles

LOS ANGELES, Dec. 10.—While Marshal Foch, as the guest of honor at a reception by war veterans on Sunday, was listening to the address of welcome, he suddenly desisted Paderewski and his wife, and signalled to them with manifest joy at seeing well-remembered friends. Afterward he had the pleasure of a long chat with them. At the celebration of Mass at the Cathedral, at which Marshal Foch was present, Umberto Sorrentino and Charles de la Plante were the soloists.

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Boston's Week

[Continued from page 2]

were in able hands. Miss Shear singing *Olympia*, Miss Tennyson, *Giulietta*, and Miss Morrill, *Antonia*. Norman Arnold and Rulon Robinson alternated effectively as *Hoffmann*. The humorous impersonation of *Franz* by Phil Fein was a clever bit of acting and duly appreciated by the audience. The other parts were adequately filled. The stage setting and lighting effects, under Mr. Fein's direction, were of more than usual beauty, while the able conducting of Max Fichandler in great degree aided the success of the performances.

The Cecilia Society gave its first concert of the season at Symphony Hall, on Dec. 6, when it presented "The Damnation of Faust," by Berlioz. This performance was a repetition of the successful one of last season, and though it lacked the verve and brilliance that characterized last year's performance, it was interesting in many essentials. Agide Jacchia, the conductor of the Society, has trained a chorus that is efficient and responsive. The soloists sang effectively—Marcella Craft as *Marguerite*, Paul Althouse as *Faust*, Henri Scott as *Mephistopheles*, Herbert Wellington Smith as *Brander* and Frank A. Bagdasarian as the *Voice*.

Frances Adelman, a young Boston pianist, played in Jordan Hall on Dec. 6. Her program consisted of compositions by Bach, Chopin, Debussy, Schmitt, MacDowell, Rachmaninoff and Liszt. Miss Adelman showed herself to be a pianist of no little ability, revealing a well-developed technical equipment, a sensitiveness to shadings, and a talent for investing her interpretations with interest.

Rachmaninoff appeared for the first time this season in Boston, on Dec. 7, at a concert in Symphony Hall for the benefit of the Radcliffe College Endowment Fund. Liszt, Grieg, Chopin, Rachmaninoff, Dohnanyi and Kreisler were represented in a program that served to disclose the superb pianism of the soloist. An intellectual audience was highly appreciative and Mr. Rachmaninoff was generous with additions to his program.

At Jordan Hall, Dec. 7, a joint recital was given by Bertha Wesselhoeft Swift, soprano, and Sam Charles, pianist, assisted by Joseph Kline, violinist, and Earl Weidner, accompanist. Miss Swift sang three long groups of songs with pleasing vocal quality and musical style. Mr. Charles departed from the usual, and devoted his program solely to compositions by Debussy and Ravel, in which he disclosed a tone of agreeable quality and warmth, and an imaginative grasp of his music.

A soprano of more than ordinary interest appeared in the person of Edith Bennett on Dec. 8, at Jordan Hall. Added to her gracious stage presence, Miss Bennett possesses a voice of distinctive warmth of timbre. In the middle and lower registers it is unusually pleasing, taking on a mezzo-soprano quality. Her ventures into the higher register were not quite so satisfactory. Withal, Miss Bennett sang with musicianly taste and with a vivid sense of characterization. Rodney Saylor at the piano was an able accompanist.

A program of exotic quaintness was given by Constance and Henry Gideon, assisted by Marjorie Patten Weaver, cellist, Dec. 9, at Steinert Hall. Miss Gideon sang with rare charm of manner, a group of fifteenth century Pastourelles, another of British carols, and a final group of French and French-Canadian carols, in appropriate costume. Miss Weaver played a Sonata in A Minor by d'Hervelois and a group of eighteenth century dances. The accompaniments, played on the harpsichord by Mr. Gideon,

served to create an atmosphere of unique charm.

A pretentious program of piano music by Brahms, Liszt, Chopin, Paderewski, Palmgren and Tchaikovsky was given by Frank Watson at his recital in Jordan Hall, on Dec. 10. Mr. Watson played with gratifying technical surety, and disclosed a tone of richness and depth. While he did not cultivate the glowing ardors of interpretation, the pianist nevertheless achieved stability, characterized by a refreshing sanity of musical style.

H. L.

Full Calendar In Philadelphia

[Continued from page 5]

These meetings are not open to the general public, as the Pennsylvania "blue laws," dating back to 1794, prohibit Sunday concerts for which a price of admission is charged. Philadelphia, however, has now two organizations at whose Sunday meetings programs of the best music are given, the Philharmonic and the Chamber Music Association. There is also a chamber music society in Germantown and programs are given on Sundays either for members or free to the general public at the Musical Art Club, the Settlement Music School, the Symphony Club and the Academy of Fine Arts.

Ernest Schelling, in his early days a Philadelphian, was a soloist at the second of the Monday Morning Musicales, in place of Olga Samaroff, who is abroad. The other soloist was John Barclay, a young English baritone whom Arthur Judson is launching on an American career after study with Jean de Reszke and success in Europe, including an engagement in the Grand Opera at Nice. Mr. Schelling played, among other things, the Organ Fugue of Bach in C Minor, transcribed for piano by Emile Blanchet, three Spanish Dances by Granados, and Chopin selections in which his playing was of particular delicacy and felicity. Mr. Barclay's voice is of fine calibre and he revealed good training in old Italian songs, French numbers by Duparc, Debussy and Chausson, and old Irish and English ballads, in which his temperament and diction were alike admirable.

The second of the free Sunday afternoon programs at the Academy of Fine Arts was given by Llewellyn Roberts, baritone, and the Philadelphia Quartet, made up of the following members of the Philadelphia Orchestra: Alexander Zenker, Irving J. Bancroft, Samuel Rosen and Philip Schmitz. A Haydn Quartet and Dvorak's "American" Quartet were played with fine ensemble, and in several solos Mr. Roberts used a very agreeable voice with artistic effect.

The concert series inaugurated by the Federated Music Clubs of Pennsylvania to supplement the fund for musical extension throughout the commonwealth, started auspiciously with a recital in the foyer of the Academy of Music, at which there was hardly a vacant seat. Yolanda Merö was the soloist and played with variety and distinction the "Faschingsschwank" of Schumann and several Chopin Studies. Elizabeth Hood Latta is in charge of the extension series.

The Symphony Society of Frankford, conducted by Hedda Van Den Beemt, of the Philadelphia Orchestra, gave its first concert of the season in the High School auditorium of this populous and bustling suburb. The program included the Largo from the "New World" Symphony, the "Tannhäuser" overture, Grainger's "Molly on the Shore," an excerpt from Victor Herbert's "Eileen," the Meditation from "Thäis," and other works of a popular character. Mae Ebrey Hotz, the soloist, was admirable in the Waltz Song from "Romeo and Juliet" and a group of songs. "Sigmund's Love Song" from "Die Walküre," was played brilliantly by William Wick in a cornet solo arrangement.

Wassili Lepis has appeared as guest conductor at the Stanley Theater, a moving picture house, and Sascha Jacobsen, violinist, as soloist.

Minnie Albritton, colored lyric soprano, was presented by Mrs. Carl Diton in an interesting recital at the First African Presbyterian Church. She sang a number of Negro spirituals, and then showed her versatility by singing "Batti, Batti," from "Don Giovanni," in Italian, and Hahn's "Si Mes Vers Avaient Ailes"

in French. Her diction in both these tongues was as clear as that in which she sang her English numbers. Carl Diton was the accompanist. Russell Johnson played with taste some Chopin numbers and John Thomas Butler, reader, added to the variety of the program.

Mary Merkle, lyric soprano, gave a brilliant recital at Witherspoon Hall. Her program ran the gamut from the classic days of Handel to the modernism of Hugo Wolf and was skillfully interpreted. She sang Bishop's "Lo, Here the Gentle Lark" with great ease and brilliancy and Mendelssohn's "The First Violet" and Grieg's "Good Morning" were expressively given.

W. R. M.

RUANO BOGISLAV SINGS SONGS FROM MANY LANDS

Mezzo-Soprano Presents Program of Folk-Melodies in Twelve Languages

Ruano Bogislav, mezzo-soprano, with Rex Tilson at the piano, gave a recital mostly of folk-songs from various countries, styled "Une Heure de Musique" at the Belmont Theater on the evening of Dec. 11. Mme. Bogislav's singing is not unfamiliar to New York audiences who besides hearing her in recital remember with pleasure her work as *Mme. Seraskier* in "Peter Ibbetson" when her singing of "Plaisir d'Amour" was one of the features of the performance. Mme. Bogislav, with a voice of limited range, achieves results that are interesting from more than one point of view. To sing a program in twelve languages, is in itself an achievement, and music from the byways must always have considerable interest especially when presented with such obviously serious intention.

Two Gaelic songs arranged by Kennedy-Fraser which opened the program were among the most interesting numbers, the first telling of the ship of death which comes to take released souls away to the blessed isles, and the second, a bridal song. A song in Danish, "Skoveensomhed" possessed a weird charm which the singer brought out fully, and a Greek Lullaby and an Armenian mountain song were both very well done. Mme. Bogislav established an intimate atmosphere by describing some of her songs to the audience before singing them besides repeating the English text.

J. A. H.

Second Musicales of the Beethoven Society

The second musicale of the Beethoven Society, Howard Barlow conductor, was given at the Plaza on the afternoon of Dec. 10. The soloists were Kitty McLaughlin, soprano; Mozelle Bennett, violinist; Walter Mills, baritone, and Harold Osborne-Smith, accompanist. Miss McLaughlin exhibited a fine soprano voice and was enthusiastically acclaimed in the "Ballatella" from "Pagliacci." She also sang a group of songs. Miss Bennett played with clean technique and good style though somewhat immaturely in the matter of interpretation. Mr. Mills' voice is an excellent baritone, which he uses well. His arias from Verdi's "Simone Bocanegra" and Thomas' "Mignon" were better sung than his group of songs. Mr. Osborne-Smith's accompaniments were excellent throughout.

J. D.

Inga Julievna Gives

Program in Studio of Hilda Grace Gelling



Inga Julievna, Norwegian Soprano

Inga Julievna, Norwegian soprano, sang an attractive program artistically for an audience of invited guests at the studio of Hilda Grace Gelling on West Seventy-second Street on Sunday evening, Dec. 4. The occasion was in the nature of a "house-warming" for Miss Gelling's new studio. Beginning with Gluck's "Ah, Ritorna," a Spanish Christmas carol, a French group by Viardot, Saint-Saëns and the air of *Lia* by Debussy, Mme. Julievna also displayed her vocal skill in the "Mad Scene" from "Lucia," a group of Scandinavian pieces by Grieg, Peterson-Berger and Thrane, closing with American songs by LaForge and Dagmar Rybner and old Scotch and Old English pieces. There was much to admire in Mme. Julievna's delivery of the various numbers, and she was applauded very cordially at the close of each group. Marion Sims was her excellent accompanist, and James Burley, flautist, played the obbligato in the "Lucia" aria. During the past season Mme. Julievna has been studying with Miss Gelling.

The invited guests included Mr. and Mrs. Paul Althouse, Mrs. Thomas Breen, Mr. and Mrs. Percy Rector Stephens, Mr. and Mrs. Victor Harris, Dr. and Mrs. Johannes Hoving, Dr. and Mrs. Wallace Hamilton, Mr. and Mrs. John Angus McKay, Mr. and Mrs. Frederic Warren, Mr. and Mrs. J. G. Warren and Miss Warren, Mr. and Mrs. James L. Burley, Mrs. Martin, Mr. and Mrs. Raymond Havemeyer, Mr. and Mrs. Henry Murdock Ward, Mrs. Edward Ziegler, Mr. and Mrs. Arthur Nicolovic, Mr. and Mrs. Robert Brinkenhoff, Mr. and Mrs. Weyman Adams, Mr. and Mrs. George Olds Wagner, Mr. and Mrs. E. Alexander Powell, Mrs. Kate Robson, Mrs. Victor Thrane, Jeanne de Mare, Alice Pratt, Miss Lee, Miss Chisholm, Catherine McGirr, Ruth Bayers, Miss Cristian, Harrison Cristian, Arthur Hornblow, William Saxe, J. H. Albert, Walter Mann, H. C. Fox, Allan Cooper, and Archibald Cooper.

American Music Optimists Give Second Concert of Season

The American Music Optimists, of which Mana-Zucca is the founder and president, gave its twenty-fourth concert at Academy Hall, New York, on Sunday afternoon, Dec. 11. Splendid singing was applauded by several hundred enthusiasts for American music. The composers represented on the program were Frances Allitsen, Gena Branscombe, MacFadyen, Lieurance, Dobson, McKinney, A. Walter Kramer, John Prindle Scott, Marshall, A. Needman, Josephine McGill, Godfrey Nutting, Watts, Lawson, Taylor, Hageman and Fay Foster. The singers were Jan van Bommel, Minnie Carey Stine and Gladys St. John, and the accompanists, Sally Zamzok, Irene Gruenberg and Edna Horton. In the absence of the president, a short address was made by Lazar Samoiloff.

H. C.

Two New Songs by HOWARD D. McKINNEY The Bagpipe Man

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New Music: Vocal and Instrumental

Mr. Fisher's Great Teasdale Setting: "The Singer's Wish"

Much have we admired the songs of William Arms Fisher in the past, as our comments in these columns have indicated. But he has done a song that makes us add new praise to that, which has already gone forth, in his "The Singer's Wish" (Oliver Ditson Co.), a setting of a Sara Teasdale poem. Miss Teasdale writes so beautifully that composers everywhere enjoy finding musical expression for her poems. And this poem is one of her best. Mr. Fisher has gotten the very essence of it in his music and has written a deeply emotional, finely conceived art-song that has two qualities that rarely go together, art and effect. From the standpoint of the former it is one of the finest songs written in this country in a long time. As for effect, it would not be easy to name a genuine song that has such skilful vocal writing along distinguished lines as this song. To be sure, it is not a song for amateurs who enjoy the ballad type of thing. It is a song for concert singers. In writing it Mr. Fisher has provided them with a song that will be a genuine addition to their program. There is a dedication to Hulda Lashanska, who has already sung it in her recitals. High and low keys are issued.



William Arms Fisher

New Negro Spirituals, by H. T. Burleigh

There seems to be no end to the splendid Negro spirituals which H. T. Burleigh has arranged, for each season come new ones, whose excellence seems ever to be on the *crescendo*. New this season are "Didn't My Lord Deliver Daniel?" "De Gospel Train," "Steal Away," "Little David Play on Your Harp," and "Heav'n, Heav'n" (G. Ricordi & Co.) and they are a significant contribution to the new song literature. For Mr. Burleigh's Negro spiritual settings are artistic products, that belong among the best that is done in American song in our country to-day. His native skill in treating these melodies hardly needs extended comment at this late date. What we would point out is his always engaging management of the details in the piano parts he composes for them. For example, the ending of "Little David" with its harp touches and the last stanza of "Steal Away," this a harmonization of the rarest beauty and eloquence, to mention but a few instances.

"Steal Away" is thrilling in its appeal, and striking in the setting Mr. Burleigh has made for it. "De Gospel Train" is a gem and will entertain audiences as his "Hard Trials" did a season or two ago when it came out. Mr. Burleigh has done "De Gospel Train" for Royal Dalmun, who sings these spirituals superbly. The familiar "Didn't My Lord Deliver Daniel?", of which Mr. Burleigh made a fine mixed choral version several years ago, is worked out to splendid effect in its solo edition, and its ending—a quite unexpected one—is capital. It is for low voice. So is "Little David, Play on Your Harp," while "De Gospel Train" and "Heav'n, Heav'n" are issued for high and low voice, and "Steal Away" only for high voice. In these five new ones there is a treat in store for any music lover, as well as singer, who has enjoyed H. T. Burleigh's Negro spirituals in the past. He has displayed again that natural and spontaneous qual-

ity in what he has done with them, that makes him one of the most interesting song composers of our time. Bravo, Mr. Burleigh!!!

Japan Tries Her Hand at Composition!

The entrance of Japan into world politics with apparent success has brought with it the desire on the part of her people to enter the arts, that is, the European arts. Some few years ago some music for piano four hands by a Japanese lady composer was reviewed in these columns, having been sent to MUSICAL AMERICA by its correspondent, Hejiro Iwaki. To put it mildly, it was found wanting.

This autumn an advertisement in the London *Chesterian* of music by a Japanese composer attracted the attention of the present reviewer, who wrote the composer to send on his productions. They arrived recently and proved to be "Trois Preludes pour Piano," a Valse (likewise "pour piano") and "Three Nocturnes for Violin Solo" (Nakashinden, Koshikiwa, Taishamura, Mukogun, Hyogoken: *Published by the Composer*). His name is Yoshiji Tanimura.

To be sure the Japanese composer is not making his debut before us, though this one is. Kosak Yamada, who came to us several seasons ago conducting two orchestral concerts here, in which he included several of his own compositions, proved that, although he possessed little individuality as a musical creator, he had learned his craft well in Germany and that he can write symphonic poem à la modern Germany and à la France, depending on what he chooses to do. But Mr. Tanimura has more courage than ability as a composer. He dares to advertise his music in the *Chesterian*, a magazine devoted to modern music and creative artists who are associated with it. And his music is so unimportant, so utterly devoid of anything that would merit its being known in Japan, or out of Japan for that matter, that we feel more space has already been devoted to it than it deserves.

The piano pieces are atrocious things, incorrect in notation, without any redeeming features. The nocturnes for violin are neither nocturnal in feeling or anything else. They are written for violin alone without any accompaniment and are among the most pointless things that have come our way in a decade. (That is saying a great deal!) Mr. Tanimura would do well to study composition carefully and seriously, before he advertises his wares in any magazine. It is much easier to build a big navy in a comparatively short time than to breed composers. The former, Japan has done; the latter . . .

Three Delightful Le Baron Songs

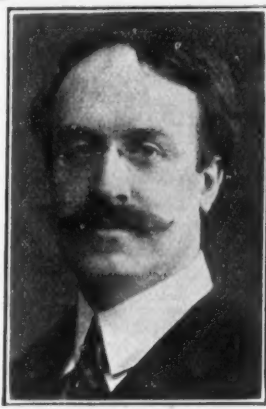
That the song of light caliber that is fashioned with charm always has a place because of its appeal is again proved in three songs, Lullaby, "Love is like the Roses" and "A Rose and I" (G. Ricordi & Co.) by M. H. Le Baron. The composer has written with decided fluency and grace, making of her Lullaby one of the most praiseworthy pieces of its type that have been written in several seasons, a melody of natural inflections that sings itself. The text is by William Cox Bennett.

"Love is Like the Roses" is an Allegro song, dealing with its text in able fashion and including a fine climax on its final page. In "A Rose and I" the text by the composer's husband, William Le Baron, well-known for his successful plays and librettos, we find an Andante tranquillo movement well managed and again a very ingratiating melodic line for the voice. The accompaniment is

nicely carried out with variety on its several stanzas. All three songs are issued for high and low voice and will find approval, both as recital numbers of the lighter grade and as songs excellent for use in teaching. A. W. K.

Henry Holden Huss Writes a Fine String Quartet

Henry Holden Huss, in his Quartet for Strings in B Minor, Op. 31 (Society for the Publication of American Music), appropriately dedicated to Mrs. Frederick S. Coolidge, who herself does so much to encourage the American composer and musician to rise above those more purely commercial allurements which alone seem to spell monetary success in contemporary American music, has written a very fine work. Conceived in the approved four movement form, with spirited, thematically well worked out opening and concluding Allegros, with a Scherzo which is really valid and does honor to its title, and a very lovely and appealing Andante, it is a work modern in spirit, yet harmonically not at "sixes or sevens." A particularly worthy addition to the



Henry Holden Huss

string quartet repertory, it is to be hoped that the Society for the Publication of American Music is bringing it to the attention of the many amateur groups of string players throughout the country, who are fain to forget, in their abiding worship of Haydn, Mozart and Beethoven, that good American string quartets are written occasionally in the present day. The work is put forth in score and in parts in an excellent edition, printed and engraved for the society by the house of G. Schirmer, Inc.

An American Dance for Piano

A characteristic piece for piano, with a sufficiently marked rhythmic scheme to justify more or less its title of "Danse Americaine" (Carl Fischer), is Dent Mowrey's composition of that name. It is clever, effective and rather taking for playing purposes, not difficult and carefully marked by the composer as to fingering, phrasing and pedaling.

Two Songs by a Russian Composer

Boris Levenson's Serenade and "Sleigh Bells" (London: W. Paxton & Co., Ltd.) are two graceful and singable, yet anything but commonplace songs. The Serenade, in particular, is a smooth-flowing and expressive melody, and both songs are musically superior to their texts by Edward Tschemacher. Each is published for high, medium and low voice.

Songs Dedicated to Farrar and Werrenrath

Claude Warford's "Life's Ecstasy" and Mabel W. Daniels' "Glory and Endless Years" (Arthur P. S. Schmidt Co.) are dedicated to Geraldine Farrar and Reinhold Werrenrath respectively. The Warford song has a natural, well-balanced melodic line, and works up to a good climax; while the Daniels' setting in solemn and dramatic march tempo, is a really noble conception of William Dean Howells' beautiful elegiac poem. Both are published for high and medium voice.

A Stirring Kramer Song to a Gordon Johnstone Text

A. Walter Kramer, among the younger American composers, has an artistic appreciation of the dramatic verities of music. His gift in this direction has brought forth a fine setting of Gordon Johnstone's text, "The Great Awakening" (G. Ricordi & Co.). The trend of the poem makes the composer's use of the hymn-tune "Old Hundred" in the piano part especially appropriate. The direct, speaking melody, with its well emphasized dramatic high lights, however, is all Mr. Kramer's own. The song is dedicated to Paul Althouse—

a singer who can do justice to its dramatic breadth and expressiveness—and is published for high and for low voice.

Two Piano Pieces by Arnold Bax

"A Hill Tune" and Lullaby (London: Murdoch, Murdoch & Co.) by Arnold Bax, are two piano pieces which merit consideration. "A Hill Tune," with its noble, pregnant main theme, developed in the left hand



Arnold Bax

against a rich broodery of quintuple and other figuration to its splendid final enunciation on Page 6 anticipating the broad climax, is a beautiful composition, and one worthy of its composer. The Lullaby, if simpler technically, is none the less very subtly harmonized, colored in half-lights, and of quiet charm. It is dedicated to Mme. Tamara Karsavina.

Organ Manual "Contrasts," by Dr. Browne

J. Lewis Browne, in "Contrasts" (John Church Co.) has built up an effective unit for the organ program in his apposition of various dissimilar moods—an introductory "Christe Eleison," a theme from a mass of his own, varied in a Scherzoso, a Moderato leading over to a Lento, a rousing Fugato, a Grandioso, and, after a recurrence of the theme, a reversion to the Scherzoso and the Lento close. The idea has been carried out with skill and good taste.

Two Songs by Eugene Goossens

"Philomel" and "Melancholy" (London: J. & W. Chester, Ltd.) songs which Eugene Goossens has set to texts by sixteenth century English poets, Richard Barnfield and John Fletcher, have already established themselves on English recital programs, as very lovely and lovable examples of their composer's happy gift as a creator, whose song-lines are developed out of a richly individual harmonic scheme. "Philomel" with its idealized country dance swing, and "Melancholy," with its wealth of tender moodiness—it is difficult to prefer one to the other. Both songs have been provided with string quartet accompaniment, and should double in charm when sung against this more colorful background. They are issued here with accompaniment for piano.

Two Interesting Contrasted Songs

"An Old Song" and "Little Honey Lamb, Good-Night" (Heidelberg Press), by A. Louis Scarmolin and Dormer C. Brown respectively, are songs both decidedly effective, each in a different way. "An Old Song" ("Vecchia Canzone"), is a fine, flowing melodic setting—it is sung by Giovanni Martinelli—that eloquently expresses the Rubaga poem to which it has been written. It is published for high and medium voice, and there is an English version by Frederick H. Martens. "Little Honey Lamb, Good Night," with violin and cello obbligato, is akin to the Afro-American song-type of which Ethelbert Nevin and others have furnished similar taking examples, and has the really engaging refrain which should mark its kind.

A Schubert Piece Arranged for Organ, Harp and Cello by Mr. Federlein

"Dream-Song" (G. Schirmer) is a very effective and musicianly arrangement of Franz Schubert's "Traumlied," for organ, harp and cello, by Gottfried H. Federlein.

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HEIFETZ IN SECOND PORTLAND RECITAL

Oratorio Choir and Oregon Artists Swell Musical Calendar

PORTLAND, ORE., Dec. 10.—Jascha Heifetz appeared at the Heilig Theater on Nov. 23, in a second concert within one

week and playing a new program, delighted his listeners with his artistry. The Glazounoff A Minor Concerto and Wieniawski's "Souvenir de Moscow" were brilliantly interpreted and the Dvorak-Kreisler "Slavonic Dance" drew enthusiastic applause. Another delightful number was Bach's Andante for violin alone. Heifetz responded with four

extras. Samuel Chotzinoff played the accompaniments excellently. The concert was under the direction of Steers and Coman.

The singing of the Portland Oratorio Society of 150 voices conducted by Joseph A. Finley, was the attraction at the city's popular concert in the Public Auditorium on Sunday afternoon, Nov. 27. The choir, one of the best on the Pacific Coast, sang with finish and good effect. Among the most welcomed selections was the "Song of the Armorer" by Nevin. Instrumental music was played by Robert Louis Barron, violinist; Harold W. Moore, bass, and Lucien E. Becker, pipe organist. Mrs. Ethel Mead and Ida May Cook were the accompanists.

Susie Pennell Pipes, violinist, and Henriette Michaelson, pianist, gave the last of their series of three Sunday afternoon concerts, featuring Bach, Beethoven and Brahms on Sunday afternoon, Nov. 27, at the Portland Playhouse before a large audience. The program was devoted to the compositions of Brahms and two Brahms Sonatas for piano and violin, in G Major, Op. 78 and D Minor, Op. 108, were delightfully played by the artists with admirable finish in ensemble

work. Miss Michaelson played a piano solo. The following Portland members of the Mu Phi Epsilon Society, of which Mrs. Pipes is an honorary member, acted as ushers: Helen Watt, Mrs. Marion Nell Giger, Dorothy Pennett, Florence Tenneson, Edna Messinger and Mrs. Frank Carruth. The concerts have been managed by Mae Norton O'Farrell, West district secretary of the society. I. C.

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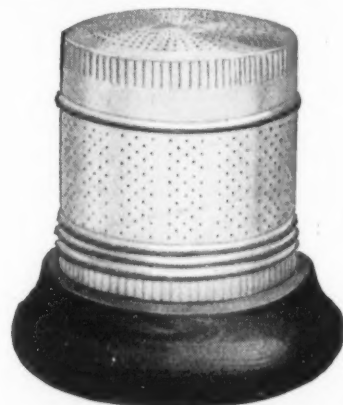
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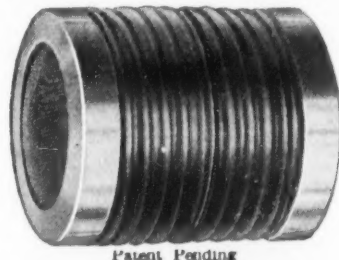
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Composers and Music Publishers

To the Editor of MUSICAL AMERICA:

I am in receipt of a letter from O. Ditson Co. of Boston, which corrects the name of the piece by H. G. Andres which has been dropped from their catalog. It is "Fantasie Militaire," not "Marche Militaire" as stated in my letter in your Nov. 19 issue. It is somewhat beyond the ability of the ordinary piano pupil, but its beauty ought to have kept it in print. I have conducted a school of music for twelve years. In this time I have not been able to procure a copy of this piece.

For the information of the two writers whose communications appear in your Dec. 3 number, I will say that Norwood is a city inside of another city, being surrounded by Cincinnati, no mean city musically or otherwise, and numbers among its inhabitants a considerable part of the faculty of the Cincinnati musical institutions and members of the orchestra. It is something of an achievement to keep alive even with such strong and active competition.

We are very far from being "in the wild and woolly West." Both writers completely miss the point I made in my former communication. I have no fault to find with the treatment by publishers of my manuscripts. They have always been courteous. They have even written to me to submit manuscripts to them.

I take the ground that if a publisher can make money out of them, I can also. Rather than give my compositions to a publisher I can get them engraved and

printed and get my money back from my pupils in sixty days. I have no other object in printing my compositions than to supply material for my pupils covering their needs better than I can find elsewhere.

There is no reason why I should go to a publisher. If J. S. Bach had waited for a publisher his works would have been unknown. Even as it was, he was hardly known until Mendelssohn resurrected him. Quite a number of composers have had to print their music at their own expense. But they stand high to-day.

Now, further, one of my little piano pieces was retained in the catalog of a very prominent music publisher for forty-five years. A vocal quartet went through twelve editions, and so on. I never got one cent from these publications. But if I print them myself I own the copyrights and control the printing and sale, and get whatever profit there is.

My advice to all composers is, print your own music. I am in my seventy-sixth year and have had some experience. I think I have a right to say, I know.

I am well informed about what is published. But if any one wants a list of foreign compositions not reproduced in this country, I will gladly give a list of worthy ones.

I am not unknown in New York. My compositions have been played by artists before intelligent audiences in that city and also in other cities. I was for a number of years a member of its most prominent musical organizations.

Now I am sure that one of your correspondents would qualify his statements. The head of one of the largest music publishing concerns in this country boasted to me that he knew nothing about music, for if he did he might be influenced against his business interests.

D. W. MILLER.

Norwood, Ohio, Dec. 6, 1921.

How It Helps

To the Editor of MUSICAL AMERICA:

"Thought perhaps you would be interested in the comment made by one of our local managers in Middletown, New York, who has engaged Prihoda for a concert next month. She writes:

"I was intensely interested in Mephisto's impression of Prihoda as given in the current number of MUSICAL AMERICA. It was wholly free from the stereotyped phrasing of the overtired, blasé music critic. We have felt that we picked a winner. Now we know we have."

So you see how Mephisto's influence spreads out through the country and how a kindly word from him helps.

With all good wishes.

PAUL KEMPF.

Offices of Fortune Gallo, New York, Dec. 5, 1921.

Instruments of Japan

To the Editor of MUSICAL AMERICA:

In the interesting article by S. L. Debalta in MUSICAL AMERICA for Sept. 10, I find a statement which is curiously inaccurate. Saying that "the Geishas are the official interpreters of native music" in Japan, he writes that "only two instruments are in use all over the country," the samisen, a kind of banjo, and the tsutsumi, a little tambourine.

Whether the Geishas are the official interpreters of native music or not, I do not know. Their profession is licensed by the government, and they are engaged as entertainers, that is, dancers, singers and players, chiefly for weddings and men's parties. (Needless to say, they are hated by all good wives.)

But the point I wish to make is that, outside of the Geisha profession, there are two instruments which are fully as representative of native music as the Geisha's samisen. There is hardly a home of the middle or upper classes that does not have its koto, a long, narrow instrument of thirteen strings, laid on the mats when played. It is played usually by the girls and women of the family, as our piano is here. Koto music reaches a high and serious standard, so that a player can hardly become really proficient in less than ten years.

The other instrument I refer to is the shakuhachi, a long bamboo flute, played vertically, and cultivated by the men. Students are especially fond of it, but there are professional players and teachers of it whose tone production is beautiful, though of course the melodic intervals fall strangely on our Western ears.

"Born in Japan."

East Earl, Pa., Dec. 6, 1921.

CONCERTS IN KENOSHA

Werrenrath, Flonzaleys and Falk Give Successful Programs

KENOSHA, WIS., Dec. 10.—A recital by Reinald Werrenrath auspiciously opened the musical season in this city. Mr. Werrenrath, who was in fine voice, was greeted by a large audience. Of especial interest was the first presentation of new songs by Frank Bridge, which made a very favorable impression.

A concert by the Flonzaley Quartet was the largest and most successful of any heard here in recent years. The quartet played magnificently a Mozart Quartet, numbers by Beethoven, Debussy and Bloch, and a group of Russian compositions.

Jules Falk, violinist, played last week under the auspices of the Hospital Alumni Association. The concert was a distinct success.

W. L.

Anna Case Appears in Selma Recital

SELMA, ALA., Dec. 10.—Anna Case appeared here in recital under the auspices of the Selma Music Study Club recently. The large audience which greeted the singer constantly gave evidence of its pleasure and won from the soprano many encores. The program was one of the most successful ever given here. Francesco Longo supplied admirable accompaniments.

D. A. R.

Kochanski to be Soloist with Strauss in Philadelphia

Paul Kochanski, violinist, recently heard as soloist with the New York Symphony, the New York Philharmonic and the Chicago Symphony, has been engaged as soloist with the Philadelphia Orchestra for the pair of concerts to be given in Philadelphia, Dec. 23 and 24 under the baton of Richard Strauss, who is to be guest conductor on these dates. Mr. Kochanski will play the Vivaldi Concerto in A for violin with orchestra.

COATESVILLE, PA., Dec. 10.—Reinald Werrenrath opened a recital series in the new Y. M. C. A. Auditorium recently and delighted his audience by his artistic singing. Harry Spier was an able accompanist, and also played solos.



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Guy Maier and Lee Pattison in Mansfield

MANSFIELD, OHIO, Dec. 12.—Guy Maier and Lee Pattison, in their first appearance before the Mansfield Musical Club were warmly applauded for a delightful program and were obliged to give many encores.



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Events in Chicago's Crowded Week

[Continued from page 33]

Minor by Sinding, with Grace Henshaw-Frederiksen at the piano, were the principal numbers. The first performance in Chicago of the "Passacaglia" for violin and viola by Johan Halvorsen was a feature of the program. Florence Gullans, soprano, sang numbers by Sinding and Svendsen. Mr. Frederiksen is a member of the faculty of the Chicago Musical College.

The Philharmonic String Quartet made its first appearance with Fritz Itte, violinist, as soloist at Fullerton Hall on Sunday evening. The Beethoven Quartet in B Flat was given a fine reading, and the players showed the effects of thorough training. An Intermezzo and Humoresque by Ippolitoff-Ivanoff, and two movements of the Dvorak Quartet, Op. 51, received excellent interpretations. Mr. Itte played a Chopin Nocturne and "La Farfadets" by Pente.

Two regular concerts of the Art Institute Ensemble, George Dasch, conductor, were given at Fullerton Hall on Sunday. This was the fifth of the series, and drew capacity audiences to both performances.

OLIVE JUNE LACEY SINGS WITH EDISON SYMPHONY

Soprano Displays Voice of Warmth and Purity—Finston Orchestra at Chicago Theater

CHICAGO, Dec. 10.—Olive June Lacey, soprano, was soloist with the Edison Symphony at Orchestra Hall on Dec. 1. Miss Lacey sang the Berceuse from "Jocelyn" by Godard with warmth and feeling, disclosing a voice of unusual purity. Her legato passages were suave without loss of volume, and her high notes were taken with ease and grace.

The orchestra under the leadership of Morgan Eastman played the Adagio and March from Gounod's "Faust," an Overture by Erkel, and numbers by Hosmer, Scharwenka and Ancliffe. The players showed excellent training in cohesion, attack and rhythmic values, and gave a spirited interpretation under the efficient baton of Mr. Eastman.

A symphony of 100 players under the leadership of Nathaniel Finston has inaugurated a series of Sunday morning concerts at the new Chicago Theater. The program presented on Nov. 27 consisted of the Capriccio "Italien" by Tchaikovsky, "Carnaval à Paris" by Svendsen, "Sakuntala" by Goldmark, and shorter pieces. Amanda Brown sang "Caro Nome" from "Rigoletto" as the solo number.

BECK AND REYNOLDS HEARD

Artists of Chicago Opera Association Give Joint Recital

CHICAGO, Dec. 10.—William Beck, baritone of the Chicago Opera, and Eleanor Reynolds, contralto of the same organization, gave a concert at Sinai Temple on Dec. 1. Mr. Beck sang with eloquence the "Toreador Song" from "Carmen," numbers by Hue, Widor, Schubert, and Schumann. Taylor and LaForge. His voice is full and resonant.

Miss Reynolds sang a Handel aria, two songs by Brahms, and "My Native Land" by Gretchaninoff, displaying excellent vocalism and a charming personality. Both singers were compelled to add numerous extra numbers.

Charlotte Silversen Foreman and Lucille Wynekoop in Recital

CHICAGO, Dec. 9.—Charlotte Silversen Foreman, pianist, and Lucille Wynekoop, mezzo-soprano, appeared in joint recital in Fine Arts Hall on Nov. 29. Mrs. Foreman played the D Minor Ballade by Brahms, MacDowell's "Scotch Poem," a Ropartz Nocturne, two Chopin numbers and one by Debussy. Mrs. Wynekoop sang numbers by Ware, Seiler and Holmes. Violet Martens Link was the accompanist.

In the program for the entertainment of the Honor Legion of the New York Police Department, given at the Hotel Commodore on the evening of Nov. 23, Cecil Arden, Adamo Didur, Anna Fitzu, Giovanni Martinelli and Marion Telva appeared.

"RHENISH" SYMPHONY REVIVIFIED BY STOCK

Chicago Leader Reorchestrates Schumann Work—Malkin Soloist

CHICAGO, Dec. 12.—A re-orchestration of Robert Schumann's "Rhenish" Symphony by Frederick Stock, garbed in rich musical vestments, was the focal point of interest at the Chicago Symphony concerts of Friday and Saturday. It was the first hearing of this work in the new form. It is not merely a new arrangement that this versatile conductor presents—it is more of a reconstruction and a development to the fullest extent of the musical values. New instruments have been added to bring out the tonal beauties, passages have been transferred from one choir to another, and the entire scoring altered. The result is a gorgeous panoply of color, a rich texture of harmony, a feast for the ear.

The Brahms Academic Festival Overture received a clear and spirited reading, and the "Midsummer Wake" Rhapsody by Alfvén was sturdy and virile music. Joseph Malkin, principal of the cello section of the orchestra, was the soloist, playing Dvorak's B Minor Concerto. In the first movement his tone suffered somewhat from excess zeal in securing technical effect, but his playing was for the most part robust and sonorous. There was smoothness in his bowing, and fine intelligence in his interpretation.

The popular concert of Dec. 8 brought to Orchestra Hall Sarah Suttle, pianist, who was heard in Grieg's A Minor Concerto. Miss Suttle played with agility and exercised independent judgment in her presentation of this work. The orchestral numbers included the "Carnaval" Overture by Dvorak, a portion of Beethoven's Second Symphony, the "Italia" Rhapsody by Casella and the "Tannhäuser" Overture.

The Chicago Symphony gave a concert at Mandell Hall for the University Orchestral Association on Dec. 6. Mozart's "Jupiter" Symphony, the "Carnaval" Overture by Dvorak, a Dohnanyi Suite and the Waltz in F by Glazounoff were played.

ARTISTS APPEAR AT CLUBS

Ruth Bradley and Mina Hager Participate in Musicales of Week

CHICAGO, Dec. 10.—Ruth Bradley, pianist; Mina Hager, contralto; Ebba Sundstrom, violinist, and Marjorie Dodge, soprano, were soloists at a concert given by the local chapter of the Mu Phi Epsilon Sorority at the Drake Hotel. Miss Bradley played three numbers by Debussy and Miss Hager sang a group of modern songs.

Barbara Wait, contralto; Charles Mitchell Mixer and Lela Lowe Pierson, violinists, were the soloists at the first of the Hotel Sisson monthly musicales last Sunday, given under the direction of Mrs. Charles Orchard. A large audience attended. Mrs. Orchard acted as accompanist.

Stanley Martin gave an organ recital for the Sunday Evening Club on Nov. 27, playing a Schubert Serenade, the Tchaikovsky Andante Cantabile and the "March of the Priests" by Mendelssohn. Edgar A. Nelson led a chorus of 100 in numbers by César Franck and Sullivan, with Gustaf Holmquist in the solo parts.

Engagements for William Phillips

William Phillips, baritone, who achieved success in the National American Music Festival in Buffalo in October, has been re-engaged by the Festival Committee for two appearances on Dec. 20 and 21. On the earlier date he will repeat the program he gave at the festival. On Dec. 21 Mr. Phillips will give a recital before the Buffalo Consistory.

He was scheduled to sing in the "Creation" with the chorus of the College of Wooster at Wooster, Ohio, on Dec. 14. N. O. Rowe, conductor; and

in the "Messiah" at Valparaiso, (Ind.) University, Dwight Edrus Cook, conductor, on Dec. 21. On Christmas Day he will sing the "Messiah" with the Chicago Apollo Club at Orchestra Hall.

Hans Kindler and Lucy Gates at Musicale

CHICAGO, Dec. 9.—Hans Kindler, cellist, and Lucy Gates, soprano, gave the second of the morning musicales at the Drake on Dec. 1. Mr. Kindler produces a vibrant tone, rich and sensuous, but essentially masculine. His best work was done in the Symphonic Variations by Boellmann. Miss Gates displayed an airy coloratura in the "Una voce poco fa" from the "Barber of Seville," and sang effectively a group of English songs.

Grovlez Plays Own Composition at Cordon Club

CHICAGO, Dec. 8.—Gabriel Grovlez, French conductor with the Chicago Opera, played a Sonata for piano and violin of his own composition with Robert Imandt, violinist, at the Cordon Club on Nov. 29. He was honor guest of the occasion. Jeanne Schneider, soprano of the Chicago Opera, sang a group of modern French songs.

Renk and Beyer with Ballmann Orchestra

CHICAGO, Dec. 10.—Fritz Renk, violinist, and Otto Beyer, pianist, were soloists with the Ballmann Orchestra at North Side Turner Hall on Nov. 29. Mr. Renk played the Bach-Gounod "Ave Maria" and shorter numbers. Marie Lighthall, soprano, and A. Z. Cerny, cellist, also appeared, the latter playing a Romance by Matthay arranged for cello and orchestra by Martin Ballmann.

In Chicago Studios

Chicago, Dec. 12.

Theodora Sturkow-Ryder, pianist, and Anne Hathaway, violinist, gave the second of a series of concerts partly devoted to Beethoven Sonatas for violin and piano, played on Dec. 3. The Sonata in D, Op. 12, No. 1, was the number chosen for this program, the "Kreutzer" Sonata having been played at the opening concert. The eight remaining sonatas will be played at Mme. Sturkow-Ryder's studio during the season. The work was given in finished style and with excellent interpretation. Piano students of Mme. Sturkow-Ryder were heard in the other numbers on the program. Those taking part were Mary O'Gallagher, Sophie Shapiro, Jeanette Kerr, Janet Friday, Ethel Dale and Sabina Soffer.

Adeline Foss, pianist, student of John Blackmore of the Bush Conservatory, was one of the soloists at a recital given on Dec. 3, displaying technical facility and sound musicianship in the Etude "Harmonique" by MacFadyen and a Polidini number. Lorene Barry played effectively the "Perpetuo Moto" by Weber, and Lucy Hall Peck was heard in the Bach A Minor Prelude. Frances Pope sang works by Beach and Gilbert; Pauline Doerr sang Scott's "Lullaby," and Florence Newman and Kathleen Erwin sang duets by Branscombe and Gretchaninoff.

Students of the Chicago Musical College gave an interesting recital in the Ziegfeld Theater on Dec. 3. Gladys E. Runden played Weber's "Invitation to the dance"; Dorothy Goldstein gave the "Rigoletto" Fantasia by Liszt; Gertrude M. Gahl played a Brahms Rhapsody, and Esther Linder was heard in two Chopin numbers. Howard Cof and Theodora Bliedung, violinists, gave numbers by Vieuxtemps and Lalo. The vocalists were Herman Decker, who sang a Verdi aria; Cecelia Carney in a number by Watts; Carroll Kearns in a Beethoven work; Mrs. Morris Rosenwald, songs by Liszt and Cadman, and Mrs. H. R. Hudson, "Depuis le jour" by Charpentier.

Frances Beardsley Griffith, young piano student of Edwin Gemmer, played a group of her own compositions at a musicale on Dec. 7. The numbers are

entitled "Springtime," "The Sea," "The Temple" and "Memory."

Many vocal students of Carl Craven are achieving success in public appearances this season. Rene C. Fairfield has been engaged as tenor soloist at Holy Name Cathedral; Wilfrid Cushing, baritone, is on tour with the Lavalle Quartet; Nina Long, soprano, has been re-engaged for ten weeks as soloist in an Appleton, Wis., theater; Floyd Carter, baritone, appeared last week at the Portage Theater, and Pauline Osborne, contralto, is making her fifth appearance in the "Bohemian Girl" at the Senate Theater.

Elsa Harthan Arendt and Dr. Walter Kellar, organist, both of the faculty of Sherwood Music School, appeared as soloists in the seventeenth annual concert of the Men's Festival Chorus at Orchestra Hall last month. Stephen Jenkins, a student of the school, was soloist at a concert at Irving High School, Oak Park, with a chorus under the leadership of Dr. Daniel Protheroe, member of the faculty.

Letty Noles, a fourteen-year-old soprano student of John Loring Cook, gave a benefit program at La Salle, Ill., on Dec. 9.

Orville Borchers, vocal student of Walter Allen Stults, gave a recital before the Evanston Kiwanis Club recently. He is soloist of the University Congregational Church. Mildred Chinlund, mezzo-soprano, also a student of Mr. Stults, appeared at a musicale at the residence of Mrs. Edna Richolson Sollitt on Dec. 10.

Ramon Girvin, of the faculty of American Conservatory, has organized the Symphony Club composed of forty players. The members are rehearsing under his leadership for a public performance to be given this month.

Dr. Daniel Protheroe of the Sherwood Music School faculty, conducted the Arion Music Club of Milwaukee in a concert recently, and also conducted the Central Church Choir in a concert at Hyde Park Church. Edouard Hesselberg of the piano faculty is assistant conductor of the Scottish Rite Orchestra, and is leading the rehearsals of the Lyons Club.

Dorothy Schubert, soprano, pupil of Elizabeth Stokes, was the soloist at a concert given by the K. B. G. Society in Fine Arts Hall on Dec. 1. Miss Schubert displayed excellent vocal qualities in a group of modern compositions.

William Rogerson, tenor, formerly of the Chicago Opera, has resumed his studies with Umberto Beduschi. He was soloist with the Cathedral Choir at Quigley Seminary on Nov. 28.

William Haeuser, former pupil of Henriot Levy of the American Conservatory, is head of the piano department of Scott School of Music, Pueblo, Col. Rosalind Cook is director of the piano department of Wesleyan Conservatory, Salina, Kan., and Florence Norvald has been appointed supervisor of music at Bancroft, Iowa.

Marie Herron, of Chicago Musical College, has been engaged as soloist at the Warren Avenue Church. Caroline Daile gave a vocal program before the Eleanor Club on Nov. 30.

Ida Rosin, pupil of Paul Zaichenko of the Chicago Conservatory, was soloist at the morning concert at Lyon and Healy Hall on Dec. 3. Charlotte Kinzelberg also appeared on the program.

Rose Tilska, soprano, pupil of Mme. Rosa Olitzka, was the soloist at a musicale at the Chicago Beach Hotel. She sang with fine effect "The Swan" by Saint-Saëns and numbers by Grieg and Tosti.

Marie Sidenius Zendt in Pleasing Program

CHICAGO, Dec. 12.—Marie Sidenius Zendt, soprano, was soloist at the Birchwood Club on Dec. 8. She demonstrated her high vocal attainments in "Lo, hear the Gentle Lark" and "Under the Greenwood Tree," numbers by Mendelssohn and Rimsky-Korsakoff, and "Love's Admonition" by Rhys-Herbert. Her singing of "Pale Moon" by Logan won demands for an encore.

Mina Hager Sings at McCormick Musicale

CHICAGO, Dec. 12.—Mina Hager, contralto, gave a program of John Alden Carpenter's songs at a musicale at the home of Mrs. Harold F. McCormick on Friday, Dec. 9. Mr. Carpenter played the accompaniments. Miss Hager has been re-engaged by the Minneapolis Symphony as soloist on Jan. 15.

PATRICK CONWAY TO HEAD BAND SCHOOL IN ITHACA

Conservatory Will Open Department in September Under Well-Known Director

ITHACA, N. Y., Dec. 12.—Patrick Conway, well-known band conductor, has been appointed director of the newly-created School of Band Instruments, which will be affiliated with the Ithaca Conservatory. Mr. Conway will come to Ithaca next September, according to a recent announcement by George C. Williams, general manager of the Conservatory. Mr. Conway has also announced his intention of giving an annual series of public concerts at Stewart Park.

He has appointed as faculty associates Ernest F. Pechin, head of the cornet department; H. Benne Henton, saxophone; Samuel Evenson, of the Chicago Symphony, clarinet; Pedro Lozano, trombone; Joseph La Monaca of the Philadelphia Orchestra, flute, and Frank R. Seltzer of the same organization, teacher of orchestration and band arrangements. The addition of the School of Band instruments marks the latest development in the expansion program of the Conservatory, two leading departments of which are headed by Herbert Witherpoon and Otakar Sevcik.

Mr. Conway is not a newcomer in Ithaca. He was conductor of the Cornell University band for a period of twelve years. He meanwhile organized the Ithaca Band, which was chosen as the prize-winning organization in 1901 at the Pan-American Exposition at Buffalo. The Ithaca Band formed the nucleus of the organization familiarly known to concert audiences as Conway's Band. The latter organization will continue its successful summer seasons as it has done in the past.

L. E. M.

ROCHESTER SERIES BEGUN

Symphony Under Schenk Opens Season—Schnitzer Gives Recital

ROCHESTER, N. Y., Dec. 10.—The Rochester Symphony, Ludwig Schenk, conductor, gave the first concert of its season at Convention Hall, Dec. 6, before a large audience. The program included Mozart's "Jupiter" Symphony, and other works of the same composer. Mrs. Mildred Lewis, contralto, was soloist, and effectively sang arias by Thomas and a group of songs, accompanied by her teacher, Arthur Alexander. Officers of the orchestra this year are G. W. Curtis, president, and Fred G. Rockwell, secretary and treasurer. The board of directors includes the officers and conductor, together with Effie Knaus, concertmaster, Hazel Nagel, A. Weyrauth, John Van Voorhees, Lee Brewster, William Worner, George Welch and John Klein.

Germaine Schnitzer, pianist, gave the second artist recital of the Tuesday Musicale series at the Itta, Dec. 6. The hall was crowded and Mme. Schnitzer delighted the audience with her excellent work.

M. E. W.

Herma Menth to Play at Capitol Theater

Herma Menth, pianist, has returned to New York, from her engagements on tour to appear as soloist at the Capitol Theater during the week of Dec. 18-24. She will play the first movement of the Rubinstein D Minor Concerto. During February she will appear as soloist with orchestras and in recitals in California.

Nevada Van der Veer, contralto, and her husband, Reed Miller, tenor, have returned from an extensive five weeks' tour through Texas, Arizona, Oklahoma, Kansas, Nebraska, Virginia and Missouri.

RECITALS IN WORCESTER

Rachmaninoff in Brilliant Program, Including Some of His Own Music

WORCESTER, MASS., Dec. 12.—Sergei Rachmaninoff, Russian composer and pianist, was heard in recital in Mechanics' Hall on Dec. 6, in the second event of the Ellis concert series. A brilliant program included two of the artists' compositions and his arrangement of Kreisler's "Liebeslied." The audience, though not so large as it should have been, enthusiastically demanded recalls.

A recital was given by Helen Yorke, soprano; Henry Eichheim, violinist, and Arthur Bassett, pianist, at the Art Museum on the afternoon of Dec. 4. An audience of more than two thousand persons applauded the groups of vocal numbers given by Miss Yorke, the Grieg Sonata for Violin and Piano, and solo numbers by Mr. Bassett.

C. E. M.

Boston Clubs, Founded by Mme. Greene, Celebrate Anniversaries

BOSTON, Dec. 12.—At the twenty-fifth anniversary celebration of the MacDowell Club, held on Nov. 30, at the home of its founder, Edith Rowena Boyes Greene, 500 guests attended and contributed to a brilliant affair. On Dec. 13, the Boston Music Lovers' Club, also founded by Mme. Greene, celebrated its tenth anniversary with a special musical program.

W. J. M.

Since her recital at Aeolian Hall on Nov. 3, Frieda Klink, contralto, has been booked for several engagements. On Dec. 18 and 19 she will sing in "The Messiah" with the Handel and Haydn Society of Boston, and on Dec. 20 and 21 she will be heard in the same work in Washington, D. C.

PERSHING AIMING TO UPLIFT MUSIC OF ARMY

Practical and Theoretical Courses to Be Given at Washington—Damrosch to Assist in Work of School

WASHINGTON, D. C., Dec. 14.—A move with the object of making army music comparable to that of the finest organizations in the country, has been ordered by General Pershing, who has commanded the establishment of the Army Music School in Washington.

The object of the school, as outlined in orders just issued by the General, "is to give courses of instruction in music, both practical and theoretical, elementary and advanced, to student-bandsmen; to advanced instrumentalists (soloists); and to student band leaders; to standardize and perfect band music and to supply trained personnel to meet the needs of the service."

General Pershing's first move to better army music was made soon after he became chief of staff, when he transferred the school from Fort Jay, N. Y., to Washington. Walter Damrosch, who organized the "Pershing's Own" Band, abroad, at first opposed the move, believing that students would have better advantages in New York, but he has since reconsidered the matter and has offered his services in assisting in the work.

A. T. M.

Kazze Lectures Before Teachers

PHILADELPHIA, Dec. 10.—The South Philadelphia Music Teachers' Alliance heard a lecture by Louis Kazze, pianist and teacher, at the Settlement School recently on the subject of "The Relative Importance of Intellect and Emotion in Music."

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Chaliapine as "Boris" and Revival of "Ernani" Memorable Features of Metropolitan Opera Week

[Continued from page 3]

"Ernani" is a musicians' opera, but those who have put the question as to why this work ever should have been revived, probably will find their answer in long lines before the box-office.

Admirable Singing by Danise

Members of Thursday night's audience learned of the substitution of Danise as they entered the lobby, where printed notices had been posted announcing the change. This, it was stated, was due to "the sudden indisposition of Mr. Ruffo." Persons who had heard the dress rehearsal on Monday were not disturbed, for Danise and not Ruffo had sung then, and they knew he would measure up to every inch of the rôle. Danise more than justified their confidence in him, and it is to be doubted whether any baritone now known to the American public would have invested the music of *Don Carlos* with more forthright good singing than he gave to it. Never has his voice sounded more powerful or of more stimulating resonance. He pealed forth ringing high tones in "La Vedremo," "O de Verd' Anni" and "O Sommo Carlo," but he also sang softly and with much charm in "Vieni Meco," a test of mezza-voce in cantilena. There was restraint as well as vocal power in Danise's *Don Carlos*, puppet though the character seems to audiences of to-day.

Rosa Ponselle, the *Elvira* of the cast, surprised not a few of those in the audience by the facility she exhibited in the florid phrases which Verdi incorporated—as he did in "Trovatore"—in a part that seems to call for a voice of the dramatic soprano *timbre*. Doubtless the bravura of Mme. Sembrich, the *Elvira* of 1903, was another story, but the writer has not heard any soprano, among those now at the Metropolitan, trill as well as Miss Ponselle did in the first-act "Ernani Involami." There was some stridency in a few upper tones and a mannerism of the lips asserted itself in sustaining some of these, but Miss Ponselle's *Elvira* was an achievement, vocally, well worthy of the very hearty applause accorded her, for it proffered many moments of really glorious singing.

In the title rôle, Giovanni Martinelli presented a sturdy and engaging figure, with flashes of genuine illusion in his acting. Part of his music he sang exceedingly well, and in part he drove his voice until its resonance gave way. José Mardones as *Silva* was, of all the principals, perhaps the most in his element. His singing of the once beloved "Infelice" was as satisfying as anything in the performance. The lesser parts were competently looked after.

The Metropolitan's ever-dependable male chorus rejoiced in the numerous old-fashioned part-tunes which Verdi scattered through the score. From the opening "Beviam" to the end of the opera it sang as Corimagistro Setti has taught it to sing, rousingly well.

Vigorous and Tuneful Score

There is no need here to retell the plot of "Ernani," which, as all the world knows, was derived from Victor Hugo's once famous play. It will be found in innumerable books of opera stories that are everywhere available, but it does not make very interesting reading. Tales of love-lorn brigands, masquerading monarchs, sliding panels, oaths of vengeance and torchlight conspiracies, such as the one utilized by Verdi and his librettist, Piave, no longer ring true. "Ernani" affords opportunity for Meyerbeerian pomp that is not neglected in this revival, and hence it is good to look upon, but no present-day audience will take the woes of its characters much to heart.

Neither is there need to enter into any extensive discussion of the score. Many of its arias have been household tunes for three generations, and college glee clubs have appropriated its choruses.



© Underwood & Underwood

Giovanni Martinelli, in the Name Part of Verdi's "Ernani," Revived at the Metropolitan Opera House, Dec. 8

Tune follows tune, with the prodigality of the genius who a few years later was to give the world "Trovatore," "Rigoletto" and "Traviata." There are many hints of these and other subsequent Verdi operas in "Ernani." As has been said of "Forza" and "Don Carlos," it is a notebook for what was to follow. Nor is it difficult to appreciate that it came to the ears of audiences of the forties, fed nightly on the saccharine of Donizetti and Bellini, as a blast of fire. To-day, it still runs hot. There is not, however, the contrast to be found in "Rigoletto." The melodies plunge on at very much the same pace. All is intense and heroic, with little pause for gentler lyricism. But even when they seem brutal or banal, the sheer inspiration that went into the creation of the "Ernani" melodies is not to be denied. Verdi has written few baritone airs finer than "O Deh Verd' Anni," and there are only a handful of set ensembles in Italian opera comparable to "O Sommo Carlo." The stage picture provided the latter by the Metropolitan is one which, in itself, tends to justify the revival, from a purely theatrical point of view. The dances of the last scene, as led by the ever-delightful Rosina Galli and Giuseppe Bonfiglio, are diverting entertainment; and it is as entertaining that "Ernani," with its impressive stage groupings, its beautiful settings, its vigorous singing, and its succession of sure-fire, swinging melodies, seems certain to justify the judgment of the Metropolitan general manager in reviving it, whatever musicians may think to-day of its string of tunes and its noisy scoring. O. T.

The Third "Dead City"

At its third representation this season, Korngold's "Die Tote Stadt," given Monday night with Marie Jeritza and Orville Harrold once more in the two dominant rôles, again puzzled an audience disposed to enjoy the appealing melodies which relieve the lugubriousness and heaviness of the over-orchestrated score. There was the same outstanding success for Mme. Jeritza as at the earlier performances, and Mr.

Harrold and Mario Laurenti (whose singing of *Pierrot's* Waltz Song was particularly effective) also were in high favor. Others in the cast were Marion Telva, Alice Miriam, Mary Ellis, Frank Leonhardt, Rafaelo Diaz, Angelo Bada, and the silent Armando Agnini. Artur Bodanzky conducted with the greatest care and no want of vigor. O. T.

Changes in "Mefistofele" Cast

There were several changes in the cast which sang Boito's "Mefistofele" on Wednesday evening. Adamo Didur returned to the title rôle, Florence Easton sang *Margherita* and Frances Peralta essayed the part of *Elena*. Mr. Gigli was the *Faust* and others in the cast included Flora Perini, Kathleen Howard, Angelo Bada and Giordano Paltrinieri. Quite the best feature of the evening was the conducting of Mr. Moranzoni, who led his men in this music with fine vigor and precision. The opera abounds in off-stage singing by the chorus; on this occasion quite a lot of it was "off-key," as well. A. W. K.

The First "Parsifal"

Coming, as it did, between the newly revived "Ernani" of Thursday evening and the colossally accelerated "Boris Godounoff" of Friday night, when Feodor Chaliapine made operatic history, the Friday matinee of "Parsifal"—the first representation this season of Wagner's "consecration festival play"—apparently received a minimum of advance attention. The orchestra played effectively under Mr. Bodanzky and the chorus sang sonorously, but not uniformly so. Sembach, as the guileless one, was in poor voice. Mme. Matzenauer's embodiment of the thrice-transformed *Kundry* had its familiar dramatic merits, but the rôle remained, as it always has been, too high for her. Gustafson was more successful with the music of *Gurnemanz* than he was with the character. Ananian's voice never has been of the proper timbre and weight for *Titel*. Of all the principals, only Clarence Whitehill, an *Amfortas* scarcely to be surpassed even when hoarseness handicaps his vocal powers, bore high the torch of Wagner, though Didur's *Klingsor* was effective within limitations. Nor was the management of the lighting and some details of stage business altogether up to the Metropolitan's usual high standards. Some changes in the cast are to be noted. George Meader appeared for the first time as one of the esquires. Marion Telva sang in place of Jeanne Gordon and Myrtle Schaaf was another newcomer. O. T.

Farrar in "Tosca"

Perhaps on her mettle as the result of Marie Jeritza's striking success in "Tosca" the week before, Geraldine Farrar on the afternoon of Dec. 5 gave one of the best performances of her career in the Puccini opera. Clad in a new and dazzling set of costumes, Mme. Farrar has never appeared more beautiful than in her interpretation of the rôle last Saturday. She sang well throughout the opera and especially so in the "Vissi d'arte" aria, which she gave without altering her familiar stage business. Antonio Scotti was as subtle and villainous as ever in the rôle of *Scarpia* and Giovanni Martinelli infused the part of *Cavaradossi* with genuine heroic feeling. It was a fine performance throughout. L. B.

The Double Bill

The prowess of Marie Jeritza in the delineation of character was further illustrated in a remarkably fine piece of acting as *Santuzza* in the production of "Cavalleria Rusticana" on Saturday night. Though Mme. Jeritza's voice is of admirable quality, her method of using it is open to objection; but such were her histrionic achievements in this performance that one forgot these defects completely in admiration of the sincerity and conviction of her acting. The climax in intensity was reached in the angry scene between *Turiddu* and *Santuzza*, when he flung her down as she tried to obstruct his path and, as he did so, disappeared within the church. Mme. Jeritza, at the blow, collapsed in a heap,



Photo by White

Rosa Ponselle, as "Elvira," in the Metropolitan's Sumptuously Mounted Revival of "Ernani"

rolled down the steps, and then lifted her voice in a passionate imprecation before she sank prone to the floor, exhausted. The extraordinary realism of the scene captured the house, a great burst of cheering interrupting the music at this point.

Mme. Jeritza rightly emphasized the pathos of *Santuzza's* suffering, and the sudden transition, when she was stung to fury by *Turiddu's* rejection of her, was on this account all the more vivid and compelling. Such moments as her appeal to *Turiddu*, for instance, were profound in their emotion. There was a commendable absence of stridency in Mme. Jeritza's singing, but there were faults of intonation now and then, and "scooping" was frequent.

Aureliano Pertile, as *Turiddu*, shared with success in the tense scenes with *Santuzza* and the jealous *Alfio*. He was much too serious, however, in his projection of the Brindisi. Millo Picco acted well as *Alfio*, but was not strenuous enough in much of his music. The cast also included Flora Perini as *Lola* and Marie Mattfeld as *Lucia*.

"Pagliacci" was notable for the excellent *Nedda* of Florence Easton and Giuseppe de Luca's capital impersonation of *Tonio*. Mr. de Luca gave an exceedingly artistic interpretation of the

[Continued on page 45]

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Florence Easton Owes Wide Répertoire to Co-operation with Tenor Husband

(Portrait on Front Page)

THE high place which Florence Easton has won in opera has been peculiarly related to her private life, according to the prima donna's own statement in a recent interview. Miss Easton is a member of the Metropolitan Opera Company, to which she came three years ago, especially valued because of her extensive repertoire, which includes not only an extraordinary number and wide variety of parts, but the version of almost each of these in three or four different languages. When Miss Easton married Francis MacLennan, tenor, she made a compact with him not to take engagements in companies or cities away from him. It was in following out this resolve that she developed the distinguishing qualities of her art.

Miss Easton was originally destined for a pianist's career, but evidently she always had the operatic ambition. Her first appearance was made as a singer, when she was five years old. This was at the farewell concert given by her musician parents on leaving their Yorkshire home in England for Toronto, Can. When she was ten years old she made her debut as a pianist in Toronto, where her father directed the choir and her mother sang first soprano at the Park Hill Methodist Church. To continue her training in piano, Miss Easton went to the Royal Academy of Music in London. Years later she reaped the harvest of conscientious work done there when she was made a Fellow of the Royal Academy. She was the first woman to receive that honor. At sixteen she was in Paris and studying voice with Blot Hasslam, from whose studio she soon passed to the concert stage. Her first operatic engagement was with the Moody-Manners Company. In the two years which followed, Mr. MacLennan also was a member of the Moody-Manners forces, which at that time comprised two companies, in one of which Miss Easton sang and Mr. MacLennan in the other. In accordance with their agreement on their marriage, Miss Easton gave up her position.

Henry W. Savage was in London at the time to engage singers for his American presentation of "Parsifal." Mr. MacLennan sang for him and was engaged, and special performances of "Rigoletto" by the Savage Company offered Miss Easton an opportunity to continue her professional work. Although her voice was very high and she could well have become a coloratura soprano, Miss Easton chose to study heavier rôles in the hope that she might play them with Mr. MacLennan, who most frequently sang the heroic tenor parts. When her husband was engaged for the Berlin Royal Opera, Miss Easton was automatically sent into retirement. It was the rule of the house that husband and wife should not both be engaged. She continued to work on such rôles as those of the Wagnerian music-dramas, however, in order to aid Mr. MacLennan in his rehearsals and studies, and she found her own chance in special performances of "Butterfly," in which she had toured America under Savage's management. But her best opportunity came when the prima donna cast for a Monday night

performance of "Aida" declared on Saturday that she could not sing. Miss Easton knew all but the last act thoroughly, and as luck would have it, the conductor who ran over the score with her stopped short of this act. Miss Easton only had two days, but she found them enough for the memorizing of the final act. During the performance the

DE GOGORZA TRAVERSES EUROPE IN NEW PROGRAM

Baritone Gives Songs from France, Italy, Spain and England at Second New York Recital

Composers ranging from Gluck to Cyril Scott, from Grétry to Hamilton Harty found representation on the program of Emilio de Gogorza, his second of the present season, at the Town Hall on Sunday afternoon last. Program-making is a part of the recitalist's art that is coming in for more and more attention, and Mr. de Gogorza has often proved his taste and judgment in the delicate operation of compiling a list of songs. While his latest program again furnished evidence of careful thought, in some groups the selection was not altogether felicitous.

The baritone brought his accustomed art to bear upon songs in French, Italian Spanish and English. He opened with the recitative and air of Agamemnon from Gluck's "Iphigenia in Aulis." Monsigny's "Adieu chère Louise" was sung with telling effect and was shortly followed by one of the gems of the afternoon, César Franck's "La Procession." Bracketed with this was the same composer's "Mariage des Roses." Songs by Bossi made up the Italian section. In the Spanish division Alvarez' "Canto del Presidiario" evoked demonstrative enthusiasm. Federico Liñan's Andalusian pieces, "Malagueñas" and "Peteneras," were also given. Drummond's French-Canadian story, "Leetle Bateese" was made effective by the art of the singer, but gained nothing from the ready-made music of O'Hara. Little interest attached to two Hamilton Harty numbers, "A Drover" and "A Rann of Wandering" to words from Padraic Colum's "Wild Earth"; indifferent settings of what passes as poetry. The poor representation of the writers of songs in English was relieved by Cyril Scott's fine "Song of the Night." Helen M. Winslow accompanied with a self-effacing art that nevertheless brought her distinction.

P. C. R.

Recently issued by the Arthur P. Schmidt Company, Louis Edgar Johns' songs, "Rough Wind That Moanest Loud" and "The Knight's Return," are being sung by George Reimherr, tenor, and Rafael Diaz, tenor of the Metropolitan Opera Company, respectively.

Kaiser, who was in the audience, sent for Miss Easton to express his pleasure with her art. Why was she not engaged at his Opera? Wouldn't she like to be? Soon afterward, the soprano was given a contract for a regular engagement.

When the war came, the MacLennans decided to come to America, of which they had pleasant memories. Mr. MacLennan secured an engagement with the Chicago Opera Association, and again Miss Easton found her occupation gone. Then came her engagement by the Metropolitan, and the MacLennans moved to New York.

A. M.

WERRENATH SINGS WITH MALE CHORUS OF TRENTON

Large Audience Welcomes Baritone as Soloist—Clubs and Schools Hear Artist Trio

TRENTON, N. J., Dec. 10.—Reinald Werrenrath appeared as soloist with the Trenton Male Chorus, Otto Poleman, conductor, on Nov. 7, at Crescent Temple. A capacity house greeted the baritone, and although he was scheduled to sing a dozen songs, the audience insisted on five or six encores. The chorus, too, was at its best, especially in Chadwick's "Viking's Last Voyage," in which Mr. Werrenrath took the solo part.

Hans Barth, pianist; Mrs. Ethel Rust-Mellor, soprano, and Elinor Whittemore, violinist, gave several programs for the schools, clubs and other organizations throughout the week through the courtesy of the G. A. Barlow Company of this city. They appeared on Nov. 7 before the Lions' Club, at the Stacy Trent Hotel; at the Junior High School, No. 2, and at the Third Presbyterian Church. The following day they were heard at the Franklin and Cadwalader Schools, and before the Rotary Club. At the High School two different groups heard the artists on Friday, and in the evening they appeared under the auspices of the music committee of the Contemporary Club. On Saturday afternoon the sisters at Villa Victoria at Wilburtha heard the artists, and in the evening they were heard at the Trenton Country Club. Mr. Barth played several of his own compositions, some of which were reproduced on the Ampico. The programs were enthusiastically welcomed, especially in the schools.

Under the auspices of the Physical Relief Department of the Mount Carmel Guild, a concert was given at the Church of the Immaculate Conception by Helen M. Field, soprano; George W. Miller, tenor; Lester Bingly, baritone; James Newell, bass; Adaline Messerschmitt, harpist, and Joanne Messerschmitt, accompanist.

H. M.

Telmanyi Plays New Works at Recital in New Wilmington

NEW WILMINGTON, PA., Dec. 10.—Emil Telmanyi's recent recital here attracted much interest. The program included the Sonata No. 2 of Carl Nielsen and an Adagio by Zoltan Kodaly, both played for the first time here. For the rest, the violinist had numbers by Schubert, Saint-Saëns, Tartini-Kreisler and three of the Brahms-Joachim "Hungarian Dances." Sandor Vas assisted at the piano in a manner to win particular praise. The recital was under the auspices of the Music Department of Westminster College, Per Nielsen, director, and was given at the College Chapel.

Concerts Occupy Harold Land

The engagements of Harold Land, baritone, besides his work as soloist at St. Thomas's Church in New York and concert appearances in the city, are taking him out of the State. On Dec. 16 he sang in Elizabeth, N. J., and he will be heard in a performance of "The Messiah" in Springfield, Mass., on Christmas Day. With Carlos Salzedo, harpist, he gave a program for the Harlem Philharmonic Society at the Waldorf-Astoria on the morning of Dec. 15. He is to sing in "The Messiah" at St. Thomas's on the afternoon of Dec. 18.

Thelma Given Appears with Reading Symphony

READING, PA., Dec. 12.—The Reading Symphony gave the first concert of its ninth season in the Orpheum Theater on Dec. 4. Mendelssohn's "Italian" Symphony received a memorable performance which materially added to the successes of this band of players, and reflected credit upon the ability of the conductor, Harry E. Fahrbach. Moszkowski's Suite "From Foreign Lands" and Massenet's overture to "Phèdre" were also warmly applauded. Thelma Given, violinist, who made her first appearance in this city, impressed the audience by her vibrant tone and majestic interpretations. Her performance of the Mendelssohn Concerto was notable for beauty of conception and rhythmic form. In a miscellaneous group she was ably assisted by Russell Heilig, of Reading, pianist.

W. H.

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"Boris," Revival of "Ernani" and First "Parsifal" of Season in Week of Opera

[Continued from page 43]

Prologue, and had to acknowledge several recalls. Miss Easton sang the Ballatella with much charm. Giulio Crimi, as Canio, was recalled many times for the "Vesti la Giubba" at the end of the first act, but the other principals ought to have shared with him the honors of these recalls. Mario Laurenti sang the music of *Silvio* with feeling, and Angelo Bada was a clever *Beppe*. Robert Moranzoni conducted both performances spiritedly. P. J. N.

Huberman at Sunday Concert

An instrumentalist, in the person of Bronislaw Huberman, violinist, took his place on the Sunday night concert program. The Metropolitan artists who participated were Rosa Ponselle, soprano; Johannes Sembach and Morgan Kingston, tenors, and Giuseppe Danise, baritone. Paul Eisler conducted the orchestra in place of Giuseppe Bamboschek, who was indisposed.

Mr. Huberman's listed numbers included the Mendelssohn Concerto and a group by Chopin, Elgar and Paganini. A characteristic of his playing was a suave tone, at moments of patrician quality. There was a Kreislerian grace and sweetness in his performance of the Elgar "La Capricieuse." Technical tours de force were revealed, notably a most deft manipulation of staccati.

The program presented by the vocalists included the "Tacea la Notte Placida" from "Trovatore," "Vissi d'Arte" from "Tosca," the Bolero from "Vespri Siciliani," the ritualistic "Eili, Eili," and songs by Higgins, Paladhile and La Forge, by Miss Ponselle; "Vesti la Giubba" from "Pagliacci" and the Flower Song from "Carmen" by Mr. Kingston; "Vision Fugitive" from "Hérodiade" and the Martini "Plaisir d'Amour," by Mr. Danise, and the "Prize Song" by Mr. Sembach. Recall numbers were added in several instances. The orchestra played the "Marriage of Figaro" Overture and Moussorgsky's "Turkish March." R. M. K.

Damrosch and Stransky Have Field to Themselves in Orchestral Week

First Act of "Rhinegold" Given in Concert Form by New York Symphony with Quintet of Soloists—Philharmonic Plays Loeffler's "Death of Tintagiles"—David Stanley Smith's "Fête Galante" Has Initial Performance

WITH only the Symphony Society and the Philharmonic to minister to patrons of symphonic music, the orchestral situation returned to something like its norm of other years, in the seven days ending Sunday, Dec. 11. There were three concerts by the Damrosch forces and three by Stransky's band, the usual mid-week pair and a Sunday matinée for each orchestra.

At the Sunday program, Mr. Damrosch said his farewell until the end of Albert Coates' ten weeks span as "guest" leader of the Symphony. An American-made novelty at this program was David Stanley Smith's "Fête Galante," for flute and orchestra, with George Barrère as the soloist. The only assisting artist of the week was Paul Kochanski, who played with the Philharmonic on Thursday and Friday. At these concerts Mr. Stransky included on his programs for the first time (though the work was not new to Manhattan, Loeffler's "Death of Tintagiles," with J. J. Kovarik playing the viola d'amore.

An All-Wagner Program

Concert, The Symphony Society, Walter Damrosch, conductor, Carnegie Hall, Dec. 8, afternoon. Assisting artists, Adele Parkhurst, Rachel Morton Harris, Frieda Klink, Ernest Davis, Fred Patton. All-Wagner program: From "Rhinegold," "The Rape of the Gold," "God Thor Creates the Rainbow Bridge," from "The Valkyrie," "Wotan's Farewell and the Fire-Charms," from "The Twilight of the Gods," "Siegfried's Rhine Journey," "Siegfried and the Rhine Maidens." Same program repeated Dec. 9, evening.

Five vocalists supplemented Mr. Damrosch's sonorous ensemble in transferring the "Rhinegold," "Valkyrie" and "Twilight of the Gods" excerpts from their operatic associations to those of the concert hall. To Miss Parkhurst, Miss Harris and Miss Klink fell the mockery and the lamentations of the Rhine maidens, Mr. Davis cared for the tenor music of Froh and of Siegfried, and Mr. Patton's

bass voice did double duty for Thor and Wotan. It was scarcely to be expected that concert or oratorio singers would measure up to the dramatic demands of Wagner, but the audience plainly derived much pleasure from employment of the voices in these numbers. The orchestra played with the beauty and richness of tone characteristic of it, and Mr. Damrosch conducted as one who knows his Wagner, and who likes to step on the accelerator. Also there was at least one ending that would not have sounded the way it did if Wagner had written it. O. T.

Philharmonic Plays Loeffler Work

Concert, The Philharmonic Society of New York, Josef Stransky, conductor; Paul Kochanski, violinist; Carnegie Hall, Dec. 8, evening. The program: Symphony in G Major, "Military," Haydn; Concerto for Violin, in D Major, Op. 77, Brahms; "The Death of Tintagiles," with J. J. Kovarik playing the viola d'amore, Charles Martin Loeffler; "Marche Slav," Op. 31, Tchaikovsky.

New to Philharmonic programs was Charles Martin Loeffler's dramatic poem for orchestra and viola d'amore, "The Death of Tintagiles." Opening with a great surge of tone, the work was richly played down to the last note, a single tone passed from instrument to instrument till it dies on a harp-string. To the physical eye, Mr. Stransky's interpretative dancing with each of his members but his feet broke the dim, sad rhythm of the Maeterlinck play by which the music was inspired. The imaginative suggestibility and suspension of the will which go as far as Dread and Evil Queens of Death toward the killing off of Maeterlinck's characters are not naturalistically represented but vaguely outlined in the harmonic tapestry woven by the American composer from Alsace. The web has been unrolled by other orchestras for audiences here and elsewhere since its last thread was knotted off in 1897 and since the original two violas d'amore were reduced to one and some other amendments stitched into the version of 1900. J. J. Kovarik, solo viola player of the Philharmonic, took the viola d'amore part, which has the effect simply of an added voice in the orchestral ensemble.

Paul Kochanski was the soloist of the evening. His playing of the Brahms Concerto for Violin was almost spec-

tacularly effective. He was many times recalled. The other numbers of the program were the "Military" Symphony of Haydn and the Tchaikovsky "Marche Slav." D. J. T.

A Flute Novelty

Concert, The Symphony Society, Walter Damrosch, conductor; George Barrère, flautist, soloist; Aeolian Hall, Dec. 11, evening. The program: Symphony No. 3, "Eroica," Beethoven; Overture, "Pierrot of the Minute," Bantock; "Fête Galante," for flute and orchestra, David Stanley Smith (new, first time); "Molly on the Shore," "Shepherd's Hey," Grainger.

Another "first-time" work was proffered Sunday afternoon subscribers of the Symphony Society of New York, when Walter Damrosch put David Stanley Smith's "Fête Galante" for flute solo and orchestra on his program of Dec. 11. The Yale professor of music had George Barrère in mind when he wrote it, and that king of flautists played the solo part at its introductory public hearing. The work proved of very agreeable material, skillfully wrought. Though not imitatively old in form, it can be said to succeed in its intent to reproduce the elegant and aristocratic atmosphere of court life in eighteenth-century France. A small orchestra of strings, oboes, clarinets, bassoons and horns is nicely adjusted to the solo instrument. Sunday there was a faultless artistic equipoise between the delicate background and the solo instrument, the latter, needless to say, very beautifully played by Mr. Barrère.

Bantock's "Pierrot of the Minute," a charming conceit, colorfully scored, though not so novel as it once was, was heard with keen pleasure. Mr. Damrosch's reading of the "Eroica" was again a stalwart one, and the Grainger lulls, closing the program, were lustily played. O. T.

Classic and Russian Scores

Concert, Philharmonic Society, Josef Stransky, conductor, Carnegie Hall, Dec. 11, afternoon. The program: Handel, Concerto Grosso in C Major (arr. by Felix Mottl); Mozart, Symphony in G Minor; Rimsky-Korsakoff, Symphonic Suite, "Sheherazade"; Tchaikovsky, "Marche Slav."

This program, sans soloist, made the Philharmonic itself the star of the Dec. 11 concert. Mr. Stransky conducted his men through sonorous performances of works classic and familiar. Is there a sign of the musical times to be sniffed out in the balanced grouping, for the first half, of compositions by Handel and Mozart, and for the second, of works by Rimsky-Korsakoff and Tchaikovsky? The players, at any rate, proved themselves equally skilled in projecting the old scores, albeit they were designed for ensembles of slighter proportions, and the programmatic fabrications of the Russians.

The Handel Concerto, originally written for two first and two second violins, viola, cello, bass viol and two oboes, has been enlarged in the Mottl arrangement, by the filling out of the figured bass which was meant to be supplied by the player at the harpsichord. This has been done for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets and kettledrums. The original oboe parts have been adapted to fit into the enlarged instrumental scheme. D. J. T.

Present Program at Hotel Majestic

Helen Thomas, soprano, and Alfredo Cibelli, tenor, were soloists at the concert at the Hotel Majestic, on Dec. 4, under the direction of Theodore Fishberg. In Del Riego's "Homing," Curran's "Rain" the "Jewel Song" from "Faust" and other works, Miss Thomas displayed the dramatic qualities of her voice and style. Mr. Cibelli presented compositions of Waldteufel and Verdi. Orchestral numbers included works by Delibes, Nougues, Lacombe and Verdi.

Earle Laros, pianist, will make a western tour in January and February. He will play in Springfield, Ill.; Des Moines, Iowa, and Springfield, Ky. His program will include "Handelian Rhapsody" of Cyril Scott and Ravel's Sonatine.

MAUD MORGAN'S CONCERT

Dr. Carl and Mme. d'Arblay Aid Harpist and Her Pupils at Aeolian Hall

Though the concert was more than fifteen minutes late in beginning, those who reached Aeolian Hall at the announced hour on the evening of Dec. 9 had a prettily set stage to entertain them. Ten large golden harps were ranged in a circle, and in the open space right in front of the footlights, which were in use for once, stood two small green harps which might have been mistaken for Irish national emblems. When the stage-door opened and let through a stream of young women and their teacher, white-haired Maud Morgan, a small boy and a small girl came with them and stationed themselves at the small instruments for the opening number, the Handel Largo. Dr. William C. Carl, who was later heard in several solo numbers, furnished an organ background for the pizzicatos of the harpists.

Miss Morgan, who has long been known in New York as an exponent of the harp, played the Adagio from the Beethoven Sonata Pathétique for piano as her first solo. Her extra after this was a virtuosic concert version of the old song, "All through the Night." Later she played numbers by Oberthür, Alphonse Hasselmans and Parrish Alvars, besides a Fantasia by Théodore Dubois. The original orchestral parts for this number had been arranged for organ by Dr. Carl and were played by him.

The other assistant artist was Hortense d'Arblay, lyric soprano. She sang an aria from Reyer's "Sigurd." Justin Williams was at the piano. "Love's Lullaby," by Augusta Stetson, C. S. D., was sung and played, and "Old Melodies," by Miss Morgan, was played as a harp solo, by pupils. The harpists, who were aided by Dr. Carl and Mme. d'Arblay in the concluding Arioso by Handel, were Mrs. Fannie Bourne, Mrs. J. Fays Cook, Margaret A. DeGraff, Clara Geradine, Mrs. Edith Guild Osborn, Helen Parker, Irene Perceval, Helen Pritchard, Madalyn Toy, May Thomson, Dorothy Wason, Beatrice Weller, Louis Mazzie, James A. Wynkoop and Lawrence Tracy. A large audience cordially received the program. D. J. T.

PARNASSUS CHORUS HEARD

Group of Music Club Singers Present Initial Program

Assisted by Katharine Metcalf, soprano, and Samuel Polonsky, violinist, the Choral of the Parnassus Club, New York, conducted by Grace Chalmers Thomson, gave its initial program Dec. 7. The chorus, although not a large one, had excellent material and its début program gives excellent promise of admirable future work under Miss Thomas' leadership. Schumann's "Gypsies" Elgar's "Snow," a group of timely Christmas Carols arranged by Lester, Jungst-Spicker's "While By My Sheep," and Dickinson's "Shepherds' Story" gave occasion for favorable judgments on the work of the singers. Miss Metcalf gave indication of rich vocal resources in Saint-Saëns' "La Cloché" and Tosti's "Les Filles de Cadix," while Mr. Polonsky, an Auer pupil, demonstrated his training in groups of Kreisler numbers and works of Sarasate.

A quartet, composed of Nanna Johnson, Katharine Metcalf, Dorothy Parry and Claire Stetson, gave a capella solos by Roentgen and Noble, and Loraine Boardman and Elizabeth Paddock played sympathetic violin obbligati. Annette Simpson, pianist, supplied reliable accompaniments, occasionally relieved by Miss Thomson. F. R. G.

Opera Singers to Aid Christmas Benefit for New York Poor

Lucrezia Bori and Giovanni Martinelli of the Metropolitan Opera Company will be among the singers at the benefit at the New York Hippodrome on Dec. 18 for the Christmas Fund organized by the New York American for the poor of the city. There are to be thirty acts in the program, and these will bring forward also many musical comedy and vaudeville artists.

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WHEELING, W. VA.—Dora Neininger Bard, contralto, and Jessie Wolf Lipphardt, pianist, gave an interesting recital for the benefit of the Women's Club.

HUDSON, MASS.—Harris S. Shaw of Boston, organist, gave a recital recently in the Congregational Church, assisted by Fred Pope, baritone soloist of the Brookline Baptist Church.

POTSDAM, N. Y.—Frank Merrill Cram gave an organ recital in the State Normal School Auditorium, when his program included Yon's "Sonata Cromatica." Ellen Snell Holt, contralto, assisted.

MANSFIELD, OHIO.—The Mansfield Musical Club has organized a series of vesper services at the First Presbyterian Church, and the first of these was given recently. This service was followed by a student program at the home of R. R. Maxwell.

ORANGE, N. J.—Professor Daniel Gregory Mason of Columbia University has begun a course of three lectures on "Music" under the auspices of the Women's Club of Orange. His first lecture dealt with the classic period in musical history.

WATERLOO, IOWA.—Ralph Bennett, teacher of 'cello, has become a member of the staff of the Madding School of this city and will open his studio this week. Mr. Bennett has just returned from advanced study work in Chicago as a pupil of Franz Wagner.

OSKALOOSA, IOWA.—Compositions of Frederick Knight Logan, pianist, were presented at a recital given by Mr. Logan; Genevieve Wheat Ball of Des Moines, contralto, and Rita Severe of Des Moines, harpist. The composer played, among other music, his Nocturne in E Flat.

INDIANAPOLIS, IND., Dec. 10.—Frieda Klink and Florence Easton were guests at musicales given by the Sigma Alpha Iota Sorority, Indiana College of Music, recently. Marion G. Williams, contralto, was heard in a program of modern songs, and Florence Walden, pianist, played a Chopin and Liszt program.

ATLANTIC CITY, N. J.—Nathan I. Reinhart and his concert company appeared in a recital at the First M. E. Church. Mr. Reinhart is pianist of the company, which also includes: Lillian Boniface Westney, soprano; Charles L. Scull, bass; Elizabeth B. Culbert, violinist, and Mrs. H. W. Hemphill, accompanist.

ROSELLE, N. J.—Two thirteen-year-old pianists, Eleanor Ten Eyck and Helen Steinhilper, pupils of Ethel Glenn Hier and Dorothy Kelsey Leach, played several solo numbers and Raff's "Valse Tyrolienne" for two pianos in a recital here. Special pleasure was given by Miss Eyck's playing of a little composition by Miss Hier, "Dragon-Flies."

FAIRMONT, W. VA.—Mrs. Truman Johnson, soprano; Mrs. Forrest Fankhauser, contralto; Walter D. Barrington, tenor, and the choir of the First Methodist Episcopal Church, with Mrs. M. Dunham and Hazel Bock as accompanists, appeared in a program of oratorio music at the First M. E. Church, under the auspices of the music department of the Women's Club.

NORWICH, CONN.—Folk-music, including French, Russian, Scottish, Irish and Welsh songs, Swedish dances and piano solos from the works of Norwegian composers, formed an attractive program for the November meeting of the Norwich Music Association. The singers were: Mrs. William Crowe, Jr., and Mrs. Reuben P. Potter, sopranos; Robert A. Gray, tenor, and Horace Corning and James J. Moore, basses. The piano solos were played by H. Louise Fuller, and four girls in Swedish costume, Dorothy Allen, Helen Burdick, Millicent Disco and Rose Driscoll, gave several charming folk-dances of that nation.

CHARLES CITY, IOWA.—E. A. Sheldon, proprietor of the Sheldon Music House and formerly pipe organist of the Congregational Church and a director of several bands in this and nearby localities, gave a talk on some recent composers for the members of the High School Y. W. C. A. in the clubroom at the High School. The address was illustrated by phonograph records.

ROCHESTER, N. Y.—Mrs. Leon D. Lewis gave a résumé of the opera, "Tosca," at a recent meeting of the Tuesday Musical Club, and Lula Gates Booth sang the aria "Vissi d'Arte." Others who contributed to the program were Mrs. P. Harry Cohen and Lucille Davis, sopranos; Mildred Pond, pianist, and Mary Ertz Will and Alice Wysard, accompanists.

NORFOLK, VA.—Three performances of the operetta, "The Land of Chance," were given under the direction of Mrs. Silance-Smith, conductor and manager of the Melody Club. Harry Spinden of Philadelphia was the only visiting artist engaged, and other principals in a production which was received with marked favor were Miss Kellam, Mrs. Robbins, Mrs. Snyder, Mrs. Davis and Miss Wilson.

NEWARK, N. J.—The Scottish Harmonic Association choir of thirty-four voices gave an interesting concert in Wallace Hall. The soloists were Nettie Farmer, contralto, and Marshall Brisson, tenor. A program was given at a recent meeting of the Schumann Music Club by Mrs. R. A. Albray, Mrs. R. A. Baldwin, Mrs. J. H. Ogden, Mrs. Everett Van Voorhis, Mrs. Frederick Shotwell and Juliette Girardot.

DENTON, TEX.—Lennie May Hallman, pupil of Oscar Seagle and Herbert Witherspoon, has been engaged to accompany the singing in the First Baptist Church of Denton, where John B. Crockett is conductor. Miss Hallman is a vocal teacher in the College of Industrial Arts of Denton as well as a pianist of ability. The choir of the church is preparing Petrie's "Light Eternal" for Christmas. An orchestra under the leadership of John Cobb will assist in the cantata.

JENKINTOWN, PA.—The following vocal pupils of Mildred Langworthy appeared in a series of tableaux vivants at the Beechwood School of the Conservatory of Music: Vera Bunkin, Mildred Albright, Irene Reid, Elizabeth Smith, Mercedes Weiss, Marion Dilly, Harriet Dumaine, Muriel Shaw, Ann Abrahamson, Violet Heilman, Florence Russell, Sarah Miller, Grace Gillihan, Pauline Nichols, Lenore Carnahan, Anne Shakespeare, Mary Frances Deming and Dorothy Dodd.

NASHVILLE, TENN., Dec. 10.—F. Arthur Henkel, conductor of the Nashville Symphony, gave an interesting organ recital at the Ward-Belmont on Nov. 28, his program including the A Minor Sonata by Mark Andrews, a Bach Chorale, "Concert Caprice" by Kreisler, Bonnet's "Concert Variations," with its difficult pedal cadenza, Paul Held's "Preghiera," "Forest Murmurs" from "Siegfried," the Prayer from "Jewels of the Madonna," and "Concert Rondo" by Hollins.

OKLAHOMA CITY, OKLA.—Compositions by Charles Haubiel, formerly head of the piano department of the Musical Art Institute of this city, and now of the Institute of Musical Art in New York, were heard at a recital given by the MacDowell Club of Allied Arts. The following appeared in the program: Mrs. Hubert Gothold, soprano; Mrs. John S. Metcalf, violinist; Mary Cooke and Otto Ritchie Stahl, pianists, and Felice Haubiel, reader. Mrs. Gothold sang "Little Marie," "Santa Claus" and "Sleep On"; Miss Cooke's piano solos comprised a Romance, an Elegy and "Phantoms," and Mrs. Metcalf played a Serenade and Romance. A one-act play, "The Heart of Pierrot," by Margaretta Scott, was performed.

BANGOR, ME.—The Schumann Club, at a meeting of the home of Anna Strickland, heard a talk by Miss Strickland on "The Evolution of Song." Several of the periods in this historical review were illustrated by vocal solos. Mrs. Henry F. Drummond, contralto, sang "He Was Despised" from "The Messiah"; a vocal trio, Mrs. George T. Bowden, Mrs. E. Earle Herrick and Lydia Adams, gave a twelfth-century round, and Mrs. Wilbur H. Hyler, soprano, sang a group of modern American songs.

WASHINGTON, D. C.—"In a Persian Garden," by Liza Lehmann, was given an artistic interpretation at the Arts Club recently. Frances Scherger, Christine Levin, Ross Farrar and Arthur C. Gorbach were soloists, with Claude Robeson as accompanist. The recently organized MacDowell Music Club has for its officers Georgia E. Miller, president; H. LeRoy Lewis, vice-president; Ann Cornwell, secretary, and Katharine Ofterdinger. The club, which will be limited in membership, has as its sponsor Mrs. Edward MacDowell.

PORTLAND, ORE.—The Cadman Musical Club heard a program of Italian music of the eighteenth century at a recent meeting. Piano numbers were played by Mrs. E. Trayle, Mrs. H. Carlson, Mrs. D. T. Hunt and Mrs. Walter May. Mrs. Charles Mody sang two songs by Paradis. Biographical sketches of Paradis, Paganini, Pergolesi and Grazioli were read by Mrs. Hunt and Mrs. George Jeffery and violin numbers by the two last-named composers were played by Mrs. Jeffery. Mrs. Richard Mulholland read an interesting article on the piano-forte.

WHEELING, W. VA.—St. Matthew's Protestant Episcopal Church choir sang the cantata, "The Daughter of Jairus," Paul Allen Heymer, organist and choir-master, conducting the performance. The soloists were: Mrs. Elsa Gundling Duga, John O'Connor, David Crawford, Bernard J. Schaefer and Rodney Crawford. Mrs. Duga was one of the soloists at a concert of operatic music given under the auspices of the Temple Sisterhood at the Elks' Club. Solos were also sung by Miss Murray, Will Rhoades and Mr. Anthubert.

NEWARK, N. J.—The Apollo Male Quartet, comprising Ernest Burkhardt, Lester Palmer, R. A. Laslett Smith and Arthur Balcom, appeared with Isabel Nawha, pianist, in a concert at the Forest Hill Presbyterian Church. In a program given by the Beethoven Music Club, the following took part: Mrs. Gustave Meiners, Mrs. Edwin T. Murdock, Mrs. E. L. Minard, Mrs. J. G. Scattergood, Mrs. D. Frederick Burnett, Mrs. Walter F. Hill, Mrs. J. A. Delves and Mrs. Robert A. Baldwin. Scandinavian compositions were featured at a recent meeting of the Music Study Club.

TALLAHASSEE, FLA.—Members of the Florida State College music faculty, comprising Ella Scoble Opperman, organist, dean of the School of Music; Beulah Rosine, 'cellist; Clara Farrington-Edmondson and Gertrude Isidor, violinists, and Gladys Mosley, pianist, gave a recital at the First Baptist Church. Boellmann's "Gothic Suite" and Gordon Balch Nevin's Suite, "Sketches of the City," were played by Miss Opperman; Miss Rosine appeared in 'cello solos; Mrs. Edmondson and Miss Rosine and Miss Opperman contributed Mendelssohn's Trio Op. 49, and the program also included Handel's Organ Concerto No. 3 in G Minor, arranged by Waldemar Waage for piano, organ, two violins and 'cello.

NEW ORLEANS, LA.—The program at the November meeting of the New Orleans Music Teachers' Association comprised a discussion of the principles of pedagogy by C. C. Henson; a chorale number by the members, conducted by Henri Wehrmann, and a discussion and illustration of the work of the late Charles T. Griffes by Walter Goldstein. At the fourth recital of the season at the Newcomb School of Music, Clara del Valla del Marrol, soprano, with Eda Flotte-Ricau at the piano, both members of the faculty, were heard. At the recent students' recital at the Southern College of Music, Helen Willmore, pianist; Blanche Artigue and Anne Jensen, violinists and Johanna Savich, soprano, appeared.

LOCUST VALLEY, L. I.—E. S. Hosmer's cantata, "The Pilgrims of 1620," composed to words by Josephine Morney, was the feature of a concert given at the Friends' Academy by the pupils of the music department and the Academy Chorus. B. V. Guevchenian was the conductor, and Mrs. Guevchenian the accompanist. A miscellaneous program was given by Griswold Tasker, Mary Tresca, Margaret Cowan, Eileen Cornell, Marion Van Cott, Mary Lee Weir, Pamela Simpson, Rosella Goldberg and Vera Ashworth. In a song recital at Matinecock Neighborhood House, Mr. Guevchenian was heard in a program by Handel, Rachmaninoff, Volpe, Sinding, Strauss, Lieurance, Zimbalist and other composers.

ALBANY, N. Y.—"French Composers" formed the subject at a meeting of the Students' Music Study Club at the Kerner School of Music. Alice Planz read a paper on the works of French composers and Frederick W. Kerner gave a talk on the history of music. The program of numbers of French composers arranged by Harriet B. Hauf, was given by Elizabeth Garrett, Marion Wright, Clara Hagy, Julia Lemme, Harriet Rutherford and Sophia Albert. At a musicale by the Choral Society of the Tabernacle Baptist Church, the chorus conducted by C. Bernard Vandenberg, was assisted by the following soloists: Mrs. Peter D. Schmidt, violinist; Mrs. C. Bernard Vandenberg, soprano; Mrs. Frederick Goldie, contralto; Edgar S. Van Olinda, tenor; Joseph Pierce, bass.

OKLAHOMA CITY, OKLA.—Before the MacDowell Club of Allied Arts, a program illustrating carillon music was given recently in the First Presbyterian Church. An address by Roy Hoffman, and numbers by Pauline Roberts, organist; Geneva Bradley, pianist; Annette Stoddard, violinist; Mrs. Allen Tibbs, soprano, and a women's chorus, made up the program. Laura St. John and Miss Roberts were accompanists. The Junior MacDowell Club, at a meeting at the home of Mrs. Walter D. Caldwell, heard a paper by Jessie Stone on "The Development of Italian Art" and a program of music from the works of Bach, Scarlatti and Rameau, by Alvin Goodman, pianist; Bearnley Babcock, violinist, and Alice Starkey and Francis Ratcliff, pianists. A recital was given in the Lutheran Church recently by Helen Lord, pianist; Mabel Laird, soprano, and Elsie Shaw, diseuse.

BELLINGHAM, WASH.—In a program before the Canadian Club, Cecil Long and Doris Smith gave readings; Viola Jamieson, Gladys Danielson, Mrs. George McL. Miller and Marguerite Oatt sang, and Hortense Yule played a piano solo and also acted as accompanist. Piano pupils of Mrs. T. C. Cassady have formed the Beethoven Music Club, with the following officers: Bonnie Jean Wallace, president; Marie Rose, vice-president; Marguerite Knibbs, secretary, and Marvel Webb, treasurer. Dora Bindon and Bernice Urness were chosen captains of two teams for harmony contests. In addition to those named, the following are members of the club: Queenie Bindon, Ethel and Hope Boynton, Katherine Bettman, Bertha Bjornson, Monel Webb, Elsie Hildebrecht, Victor and Arma Swanson, Emily Felton, Preston Wright, June Frank, Margaret Grosart, Ruth Cole, Isabel Root, Lu Edna Pearson, Sara Knibbs, Darwin Dixon, Bruce Alexander, Doris Lunberg, Ruth Daesner and Allene Armstrong.

ALBANY, N. Y.—"The Witch of Fairy Dell," an operetta, the words of which were written by Mrs. Murray Hubbard and the music by Frederick W. Mills, both of Albany, was sung at the executive mansion under the direction of the Women's Roosevelt Memorial Association. Mrs. Miller, wife of Governor Nathan L. Miller, headed the list of patronesses and gave the use of the mansion for the operetta. Constance Miller, her daughter, was in the cast. Mrs. Louise Beaman Haefner, contralto, sang the title rôle, and the chorus of girls was directed by Elmer A. Tidmarsh and Elizabeth J. Hoffman. The accompaniments were played by Lydia F. Stevens, pianist; Mrs. Peter D. Schmidt and Carman Amorosi, violinists, and Ernest Vosburgh, 'cellist. Mrs. Marietta White, soprano, and Margaret Anna DeGraff, harpist, assisted. Rev. George W. Walker spoke on "The Language of Music" at the executive mansion before the Junior Colony of the Sons and Daughters of New England. Mrs. Miller is honorary state chairman of the organization.

In Music Schools and Studios of New York

DISTANT CITIES HEAR CORNELL STUDENTS

Edward Hosmer, tenor, a pupil of A. Y. Cornell, appeared in concert with Lucy Marsh, soprano, and Alice Spaulding, violinist, at the First Church in Springfield, Mass. Mr. Hosmer's numbers were an aria from "Bohème" and a group of American songs. Letitia Withrow, soprano and head of the voice department at Lebanon Valley College in Annville, Pa., gave a recital at the College recently. Her numbers included a group of Old English songs arranged by H. Lane Wilson, French songs, the "Tosca" aria and songs in English by Cyril Scott, Kramer, Pearl Curran, Terry and LaForge.

Everett T. Grout, tenor soloist at the First Presbyterian Church of Troy, N. Y., gave a recital at the Methodist Episcopal Church of Cobleskill, N. Y., at which he sang the group of Francis Hopkinson songs arranged by Harold Vincent Milligan, Italian songs by Sibella, some Negro Spirituals and American numbers. On Nov. 28 he sang in Maunders' "Song of Thanksgiving" at Schenectady, N. Y. Artur Platz, tenor, was one of the artists at a concert for the Daughters of the Confederacy in Little Rock, Ark., where he is established as a vocal teacher. He studied at the A. Y. Cornell Summer School of Singing last summer at Round Lake, N. Y.

Edith Whitaker Macalpine, soprano, gave a recital at Hamilton, Ont., recently. She is soloist at the Faith Congregational Church of Springfield, Mass. At a Board of Education concert in Jersey City, N. J., Oliver Roland Stewart, tenor, sang an aria from Puccini's "Girl of the Golden West" besides a group of songs.

FULL CALENDAR FOR KITCHELL PUPILS

Among the pupils of Charles Kitchell, voice teacher, who have appeared successfully during the past month is Ada Weingartner, soprano, who was soloist with the 114th Infantry Band of Paterson, N. J., in a recent concert. She was also heard in concert at the Leonia, N. J., High School, in the Presbyterian Church of Leonia and in the Lutheran Church of Englewood, N. J.

Dates for Helen Wesel, contralto, have included a lecture-recital at Orange, N. J. Blanche Stoney, soprano, sang for the Hollis Women's Club, for the Sans Ceremony Club at the Waldorf and for the Aegonian Society at the McAlpin. She was also special soloist at the Flushing, L. I., Methodist Episcopal Church on Nov. 27 in an oratorio performance. And on Dec. 6 she was assisting artist at an organ recital at the Shaw Methodist Episcopal Church of Woodhaven, L. I.

Marie Bashian, Armenian soprano, has just completed a two months' tour of the Pacific Coast. Her final appearances were in Oakland, Cal., at the Auditorium; for the Friday Morning Club of Los Angeles, at Pomona College and at Stanford University. Miss Bashian's appearances on this tour were in her costume recital of songs of the Orient and Occident.

Alma Hopkins Kitchell, contralto, has appeared among her engagements two appearances at private receptions in Brooklyn, one with the Tollefsen Trio at the Adams Memorial Church in New York and one at the Madison Avenue Presbyterian Church in New York.

ZIEGLER STUDENTS ACTIVE

A recital by Arthur Herschmann, baritone, on Dec. 6, was the fifth musicale presented at the Ziegler Institute, before students and their friends. Opening with two works of Handel and laydn, Mr. Herschmann in admirable voice, gave groups devoted to Palalthe, Bizet, Leoncavallo, Schubert, Hermann, Moser and Wolff, and ending with a group in English by H. T. Burleigh, Hugo Kaun, Josephine McCall and Forth. Julia Fox assisted at the piano. Seven students from the Ziegler Institute gave a concert at the Bowery Mission on Nov. 29, under the direction of Mme. Anna E. Ziegler. The pupils appearing were Georgia Van Dyck, Amelia Neelen and Rosalind Ross, sopranos; Arthur Robinson, tenor; James Snedden

Weir, baritone, and Frederick W. Saunders, bass. Margaret Thorne, at the piano, assisted the soloists in giving a program which won much appreciation from the large audience of men.

GEGNA PRESENTS VIOLINISTS

Three young violinists from the Jacob Gegna studios have been heard in individual recitals at Carnegie Chamber Music Hall. David Ornstein had a Vivaldi-Nachez and the Bruch G Minor Concertos on his program, besides two groups of shorter numbers. Margo Hughes was at the piano.

Helen DeWitt Jacobs was assisted by Hazel Simonson, dramatic soprano; Vesta Clare Hastings, pianist, and Marjorie E. Jacobs, accompanist, at her recital. Her solos were the Vieuxtemps Concerto in D Minor and numbers by Chaminade-Kreisler, Sarasate, and Saint-Saëns, as well as Mr. Gegna's "Romance."

Lynne Rothman was Josef M. Goldwater's piano assistant in a program which included the Sonata, No. 9, in G Minor, by Jean Baptiste Senaille; the first movement from Viotti's Concerto, No. 22, in A Minor, and numbers by Wieniawski, Mozart, Mitnitzky, Ries, Brahms and Nachez. Gabriel Engel, who gave the first of his two Aeolian Hall recitals of the season on Nov. 21, is another Gegna pupil.

CHURCH POSITIONS FOR BUCK PUPILS

A pupil of Dudley Buck, Mrs. Ella Good, is the contralto soloist at the Russell Sage Memorial Presbyterian Church of Far Rockaway, L. I. She sang at the Academy of Music in Brooklyn on Nov. 14 at a benefit given by the Catholic Big Sisters and was soloist for the Belle Rose Women's Club on Dec. 13.

Leslie E. Arnold, who is the baritone soloist at St. Michael's Catholic Church in Flushing, L. I., and at Temple Sinai in New York, sang at the opening luncheon of the Athene Club at the Waldorf-Astoria on Nov. 2. He is appearing as soloist at the lectures given at the Waldorf every Sunday afternoon by Robert George Patterson.

Another holder of a church position is William Guggolz, bass, who sings at St. Andrew's Methodist, Episcopal Church in New York. Frank E. Forbes, baritone, is soloist at the Central Methodist Church of Yonkers, N. Y., and at Temple Israel, Jamaica, L. I. The position of tenor soloist at Marcy Avenue Baptist Church in Brooklyn is held by Elbridge B. Sanchez.

HAYWOOD PUPIL IN OPERA

Lois Ewell, soprano, a pupil of Frederick H. Haywood, has just finished a season of appearances in leading rôles with the Beck Opera Company of Boston. Another Haywood pupil, Katherine Murdoch, soprano, has returned from an extensive tour of the South and is spending a month in New York for intensive work with Mr. Haywood and her coach, Emil Polak. After a short tour through the Middle West she will go to St. Petersburg, Fla., to appear at municipal concerts during January, February and March.

Thomas Fuson, tenor, and Mrs. Fuson, mezzo-contralto, sang in Maunders' "Song of Thanksgiving" at the Methodist Church of Morristown, N. J., on Nov. 20. They appeared on Dec. 4 at the Elks' Memorial Service in Hoboken, N. J. Mrs. Fuson gave a concert with Marie de Kyzer-Cumming at Passaic, N. J., on Dec. 7. Geneva Youngs, soprano, appeared under the auspices of the Board of Education at the Washington Irving High School on Dec. 4.

NEW APPEARANCES FOR KLIBANSKY STUDENTS

Sergei Klubansky announces several new appearances for singers from his studio. Myrtle Weed was the soloist at a concert at the Beechwood Theater, Scarborough-on-the-Hudson, Dec. 10. Miriam Steelman and Adelaide de Loca appeared in Trenton, N. J., Dec. 4 and Dec. 7, and Elsie Duffield was heard at the Masonic Temple, Dec. 6. Juliette Veltz gave interpretations of French songs, at the Hotel Commodore, Nov. 25; Ruth Percy appeared in Patterson,

N. J., Nov. 24, and at Lawrence, L. I., with the New York Trio, Nov. 13. Virginia Rea is at present on a western tour. Student recitals were given at the American Institute of Applied Music and the Educational Alliance, by Sara Lee, Ewell Jones, Grace Hardy, Hope Loder, Grace Liddane, Jane Cater, Dorothy Claassen, Elsie Duffield, Mortimer Smith, Lottice Howell and Salvatore Feldi.

RECEPTION AT GRANBERRY SCHOOL

A musical program was given at the reception at the Granberry Piano School in honor of Arturo Papalardo, who till recently was one of the conductors with the San Carlo Opera Company. Constance Eberhart sang numbers from Charles Wakefield Cadman's opera, "Shanewis," with the composer at the piano. Fay Foster and Mabel Wood Hill, composers, were among the guests. Mary Craig-Pigueron was another singer who was heard, and Grace Castagetta played some piano solos.

In recitals at the Pouch Gallery in Brooklyn, at Carnegie Chamber Music Hall and at the studios of the school itself, a large number of students have been presented lately.

JENKINS PUPIL WITH GALLO

Hilda Reiter, coloratura soprano, made her operatic debut as the *Dew Fairy* in "Hansel and Gretel" with the San Carlo Grand Opera Company on Dec. 7. Miss Reiter is a pupil of Mrs. Phillips Jenkins. This appearance was made at the Metropolitan Opera House in Philadelphia, at a matinee performance.

SECOND PANGRAC MUSICAL

The second in a series of monthly musicales was given recently at the studios of Francis and Anna Fuka-Pangrac, when piano, violin and vocal numbers were presented by pupils of the artist-couple. Marie Krejcek, a pupil of Mrs. Pangrac, was the piano soloist, with numbers by Kuhlau and Tchaikovsky. Rudolph Nacovsky, who has worked with Mr. Pangrac, played violin solos by Saint-Saëns and Bohm. The singers were Josephine Minarik, and Helen Dlouhy,

sopranos, and Otilie Ludra, contralto. Their numbers were in French, Italian and English.

JOINT RECITAL AT AMERICAN INSTITUTE

A joint recital was given at the American Institute of Applied Music by Marta Milinowski, pianist, and Robert Imandt, violinist, before a large audience of pupils and friends of the school. Miss Milinowski, who is director of the Lake Forest, Ill., University School of Music, played a Ballade by Grieg and numbers by Beethoven, Albeniz and Smetana as her solos. Mr. Imandt had compositions by Pugnani, Noyon, Debussy, Bach and Chausson. The two artists joined forces in the concluding number of the program, the César Franck Sonata.

RECITAL AT SEVERN STUDIO

Mme. Edmund Severn introduced her pupil, Charles Vaughn Holly, tenor, to a party of guests at the Severn studios on Sunday evening, Dec. 11. Mr. Holly's program, in which he was accompanied by Mme. Severn, comprised "Celeste Aida," songs by Tirindelli, Grieg, Godard, Bohm, De Faye, Kosloff, Coningsby-Clarke, Denza, and "Memory" by Gustave Saenger, who was present, and two songs by Edmund Severn, the violin pedagogue and composer—"I Love Thee" and "To My Beloved."

SAMOILOFF PUPIL SUCCESSFUL

At a recent concert in Norristown, Pa., Venedi Heinbach, soprano, a pupil of Lazar S. Samoiloff, met with marked success. Miss Heinbach sang old Italian songs, French songs and American songs by Busch, Kramer and Curran, being obliged to repeat Mrs. Curran's "Rain." She displayed a lyric voice of fine quality.

ENGAGE TEW PUPIL

A pupil of Whitney Tew, Elmira Lane, has been chosen as an understudy for one of the leading rôles in the revival of "The Chocolate Soldier." Mr. Tew has issued cards for the lectures and musicales to be given at his studio on the first Monday of each month.

Passed Away

Victor Jacobi

Victor Jacobi, composer of light operas and musical comedies, died at the Lenox Hill Hospital, New York, on Dec. 10. Mr. Jacobi was born in Budapest thirty-seven years ago. He recently took out his first citizenship papers in this country. His first musical success was "The Proud Princess" which he composed in 1906. This was followed by other light operas equally successful though none of them was heard in this country. His first work to be presented in the United States was "The Marriage Market" which was produced in 1914. His greatest success was "Sybil," brought out in 1916, with Julia Sanderson, Donald Brian and Joseph Cawthorn in the cast, and which is now running in London with José Collins in the title rôle. Two years ago he collaborated with Fritz Kreisler in "Apple Blossoms," and later wrote "The Half Moon" in which Joseph Cawthorn was seen. His latest work, "The Love Letter," founded on Molnar's play, "The Wolf" was produced this season with John Charles Thomas as the star.

Winthrop L. Rogers

Word was received in New York on Dec. 12, of the death in London of Winthrop L. Rogers, formerly of New York, but for several years a resident of the British capital. Mr. Rogers was for a number of years connected with the house of G. Schirmer, and was one of the executors of the estate of the late Gustav Schirmer. Shortly before the war, Mr. Rogers went to London to establish a branch house there. The name of this was changed during the war to Winthrop Rogers, Ltd. Mr. Rogers, who was in his fifty-seventh year, was also well known as a song composer, and one of his songs, "Let Miss Lindy Pass" achieved considerable popularity. He had recently begun the publication of works by the Elizabethan composers of music for the lute. Mr. Rogers is survived by his widow and two daughters, one of whom recently made her debut as a concert singer.

Edward T. Mingels

WALPOLE, MASS., Dec. 10.—Edward T. Mingels, formerly well known as a 'cell-

ist, died at the age of sixty-five on Nov. 30 on his farm here. For nineteen years he was a member of the Boston Symphony Orchestra, joining the organization the same year that Franz Kneisel came to America. At that time Mr. Mingels was second solo 'cellist with Fritz Giese. Abroad he played under Johann Strauss and also in the famous Bilse orchestra. He toured the Dutch East Indies with Carlotta Patti. Mr. Mingels was a stepbrother of E. A. Gunther, well known in musical circles through his long association with the firm of Arthur P. Schmidt and now a member of the music publishing firm, Schroeder & Gunther in New York City.

Herman Braun

CHICAGO, Dec. 12.—Herman Braun, a trombone player who played in the principal orchestras of this country for sixty years, died on Dec. 3 at the age of eighty-one. Since 1863 he was a resident of Chicago, and was a member of the Theodore Thomas Orchestra and the Chicago Symphony, being connected with the latter organization until two years ago. He played in the funeral procession of President Lincoln. E. R.

Fred P. Lindsay

FITCHBURG, MASS., Dec. 10.—Fred P. Lindsay, for twenty years a member of the Fitchburg Band, died recently at his home here. Mr. Lindsay played snare drum and traps in several local orchestras. Members of the Fitchburg Band and the local Musicians' Union gave an elaborate musical program at the funeral.

Temple Houston Black

NEW ORLEANS, LA., Dec. 11.—Temple Houston Black, tenor, for many years soloist in the uptown Jesuits' Church, died on Nov. 23, following an acute attack of appendicitis. Mr. Black was in his thirty-sixth year.

Horace W. Tingley

MOBILE, ALA., Dec. 11.—Horace W. Tingley, violinist, died at his home here, early last week. Mr. Tingley formerly lived at Evansville, Ind.

GALLI-CURCI IN OLD SONGS AT NEW YORK HIPPODROME

"Home, Sweet Home" Is Climax to Succession of Familiar Airs as Encore-Pieces

Amelita Galli-Curci, smiling and kissing her hands to her audience, acknowledged a great display of enthusiasm at her New York concert at the Hippodrome on Dec. 11. This was her farewell appearance in concert in New York until February, and "Robin Adair," "Long, Long Ago," a song nearly half a century old, and "The Last Rose of Summer" were sung as encore-pieces. But the last program number, "The Shadow Song" from "Dinorah," led to another demonstration, and for a further encore "Home, Sweet Home" was sung, with hundreds of the audience, who had occupied seats on the stage, grouped around the piano. The quality of Mme. Galli-Curci's voice was manifested in music so contrasted as "My Mother Bids Me Bind My Hair," the "Chanson Indoue" of Rimsky-Korsakoff, and the Polonaise from "Mignon." A song, "Pierrot," by the accompanist, Homer Samuels, had to be repeated, and there was much applause also for Buzzi-Peccia's song, "Fair Dreams." Manuel Berenger was recalled for his flute solos. The house was filled to its capacity.

P. J. N.

Plan Membership Campaign for Boston Music School Settlement

BOSTON, Dec. 12.—Final plans for a membership drive for the Boston music school settlement, were formulated at the luncheon of the women's campaign committee and the executive board, held in the Boston Art Club, Dec. 7. W. Irving Bullard, vice-president of the Merchants' National Bank, spoke upon the purpose of the drive, which aims to secure \$60,000 to cover the budget of the settlement for five years. Stetson Humphrey, director of the school, made an address, and Irene Cohen and Joseph Heller, two of the pupils, gave numbers. The general committee is composed of George W. Brown, honorary chairman; Mrs. Oliver Ames, Jr., Frederick S. Converse, Mabel W. Daniels, Dr. Archibald T. Davison, Mrs. Charles F. Dole, Rose F. Dexter, Frederick P. Fish, Dr. Charles W. Elliot, Wallace Goodrich, Mrs. Henry L. Higginson, Mrs. Roland Hopkins, Mrs. B. J. Lang, Frank Leveroni, John P. Marshall, Pierre Montoux, Mrs. Robert Treat Paine, Mrs. A. C. Ratshesky, Mrs. W. H. Robey, Jr., Bernard J. Rothwell, Alexander Steinert, Mrs. E. S. Schuman and Charles F. Reed. W. J. M.

New England Students Present Works by Massachusetts Writers

BOSTON, Dec. 13.—Choral performances of "The Peace Pipe" by Frederick S. Converse and George W. Chadwick's "Noël" brought a large audience to Jordan Hall, Dec. 9. These works by local composers were given by the New England Conservatory chorus, orchestra and advanced students, assisted by a special chorus from the Perkins Institution for the Blind, Watertown. Mr. Chadwick conducted. The soloists included two members of the faculty: F. Morse Wemple, baritone, and Charles Bennett, bass, and the following advanced students: Norman Jean Erdmann, soprano, of Chillicothe, Ohio; Mildred Mitton, contralto, Detroit, Mich.; Antoinette Perner, contralto, Cleveland, Ohio; Owen Hewitt, tenor, Boston; Harold F. Schwab, organist, Treichler, Pa. W. J. P.

Irene Williams Returning to Recital Stage

After an absence of two seasons from the recital stage Irene Williams, soprano, reappears on the afternoon of Dec. 17 at Aeolian Hall. Italian, French, German and American songs are on her program, among the latter two dedicated to her by their composers, Alexander Macfadyen and Francis Moore.

St. Olaf Lutheran Choir to Start Tour in January



Singers of the St. Olaf Lutheran Choir Who Will Be Heard on the 1922 Tour

NORTHFIELD, MINN., Dec. 10.—For its 1922 tour, the St. Olaf Lutheran Choir will have sixty-five singers instead of fifty-five as formerly. The tour will not begin until the first of January, because of the insistence of the members on a little Christmas vacation from their studies at St. Olaf College. The opening concert will be given at Milwaukee. The program to be used on this tour includes a Bach motet for double chorus, "The Spirit Also Helpeth Us"; Hassler's "O

Sacred Head"; the chorale, "How Fair the Church of Christ Shall Stand," from Schumann's "Gesangbuch," published in 1539; three numbers by Georg Schumann, "It Is a Good Thing," "Yea, Through Death's Gloomy Vale" and "Lord, How Long"; Gustav Schreck's motet for Advent season; Gretchaninoff's "Praise the Lord, O My Soul"; the Fourteenth Century "In dulci Jubilo," and Peter Soehren's "Praise to the Lord," an anthem for double chorus. The Georg Schumann numbers are novelties,

and so also is the "Christmas Song" by F. M. Christiansen, conductor of the chorus. Dates have been booked by M. H. Hanson, who is managing the tour, for twenty-seven concerts in cities of Minnesota, Iowa, Wisconsin, Illinois, Michigan, Ohio, Pennsylvania, New York and Maryland. During February the singers will be heard in Fort Wayne, Ind., where they will give two concerts; Rock Island, Ill., and Minneapolis. They will sing at the Metropolitan Opera House in New York on Jan. 17.

SUCCESS IN DRIVE FOR OPERA HOUSE

San Francisco's Fund Well Advanced—Novelties in Symphony Program

SAN FRANCISCO, Dec. 10.—The campaign for the new Opera House is rapidly winning success. A. W. Widenham, who is directing the drive, reported on Dec. 4 that \$2,000,000 of the \$2,500,000 necessary for the building and site has been subscribed. Of this amount underwritten more than \$600,000 has been paid in cash, and is invested in income-bearing securities, and the balance is to be paid in installments.

Alfred Hertz, following his policy of presenting novelties, introduced two pieces new to his audiences at the concert of the San Francisco Symphony at the Columbia Theater on Dec. 4. These were the "Marche Fantastique" from Henry Schoenfeld's "Suite Caractéristique" and a Suite of Eight Russian Folk-Tunes by Liadoff. Both pieces were cordially greeted by an audience which filled the building. The program also included Liszt's "Rhapsodie Hongroise," No. 1, the overture to Weber's "Der Freischütz," Wagner's "Siegfried Idyll," Dukas' "Sorcerer's Apprentice" and a Hornpipe by Wallace Sabin, local composer.

Jascha Heifetz, in his recital at the Century Theater on Dec. 4, played to a capacity audience—in fact, Selby C. Oppenheimer, local manager for the violinist, reports that the house was sold out a week before the concert. Brahms' D Minor Sonata, for piano and violin, with Samuel Chotzinoff at the piano; the "Otello" Fantasia, Kreisler's arrangement of the Pugnani Preludium, Porpora's Minuet, Rimsky-Korsakoff's "Hymn to the Sun" and Auer's arrangement of

Popper's "Fileuse" formed part of the program. The bookings of Heifetz carry him eastward this week.

The Alice Seckels' Matinée Musicales on Monday afternoons at the St. Francis Hotel have introduced a new feature in the musical life of San Francisco and are proving financially as well as artistically successful. The promoters are Miss Seckels and Mr. Oppenheimer. Mabel Garrison, soprano, and Arthur Hackett, tenor, have recently appeared in these programs.

The young women of the Mansfeldt Club gave a piano recital on Dec. 3 at the Fairmont Hotel. It was the forty-sixth recital of this organization, which was founded by Hugo Mansfeldt, dean of San Francisco's pianists, and the young artists were warmly applauded for the feeling with which they played. An innovation in piano recitals was the manner of presenting the Tchaikovsky Concerto in B Flat Minor, Opus 23, with a different pair of players for each of the three movements. Mrs. Irene Faustino Schwindt and Victoria Wallace played the first, Margaret Hyde and Miss Wallace the Andantino semplice, and Alma Helen Rother and Helen Schneider the Allegro con fuoco. Cecilia Donovan played the "Rêve Angélique" of Rubinstein and Liszt's "Rhapsodie Hongroise," No. 6. Others in the interesting program were Marjorie Elworthy Young and Marjorie Scott.

The active members of the Mansfeldt Club are: Miss Scott, president; Helen Schneider, vice-president; Miss Donovan, Lorraine Ewing, Margaret Hyde, Mrs. Hugo Mansfeldt, Mrs. William Romaine, Jr., Alma Helen Rother, Mrs. Schwindt, Miss Wallace, Miss Young, and Mr. Mansfeldt, director.

Caro Roma, California singer and composer, has returned to San Francisco for the first visit to her home city in twelve years.

MARIE HICKS HEALY.

Tenor Exploits Matrimonial Possibilities of Concert-going

A novel publicity plan for attracting attention to a tenor's début was resorted to recently in Rome. According to a dispatch published in the New York Times, the following unique advertisement appeared in a newspaper in Rome:—"Independent man of good appearance and excellent health desires to marry young woman, even if poor. Can be seen Saturday, stage box,—Theater." This naturally aroused a good deal of speculation and curiosity, but those who flocked to the theater discovered that the box was empty, and that the signature to the advertisement was that of the young tenor who was making his début.

Receiving Bids for Colon in Buenos Aires

Announcement has been made by the Argentine Ambassador at Washington that the municipality of Buenos Aires is at present receiving bids for the concession of the Colon Opera House for the next three years. The bids close on Dec. 22.

CALDWELL, N. J.—A recital by Dr. Clarence E. Turner served to dedicate the new \$12,000 organ recently installed in the Caldwell Presbyterian Church. The Caldwell Choral Society also gave a concert recently in the church, conducted by Irvin T. Francis.

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